# Chardin

REVISED
&
ENLARGED

*Georges Wildenstein*

# CHARDIN

*Revised and Enlarged Edition*

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CHARDIN, great French artist of the eighteenth century, master of Manet and Cézanne, stands at the beginning of modern painting. His paintings reveal the poetry of humble objects, the secret life of apparently inanimate things. 'He has taught us,' says Marcel Proust, 'that a pear is as much alive as a woman, that a kitchen jug is as lovely as a jewel.' When he paints a peach lying on a kitchen table or a glass of wine reflected in a silver soup tureen, our excited response is caused not only by his amazing technical ability but by his evident awareness of the same underlying problems which artists and writers of our own time strive to resolve in modern terms.

Georges Wildenstein (1892-1963) published two important works on Chardin. The first, published in Paris in 1933 and long out of print, contained an immense amount of documentation, indispensable to the scholar. The second, published in Zurich in 1963 in German and French, offered excellent reproductions of all the authentic works, presented for the first time in chronological order with brief notes on each painting and a critical introductory essay.

As no comprehensive work on Chardin existed in English, Daniel Wildenstein, his father's close collaborator and successor, undertook the preparation of an English edition combining the material included in the two earlier books, thoroughly

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# *NOTE TO THE ENGLISH EDITION*

Georges Wildenstein published two important works on Chardin. The first, long out of print (Les Beaux Arts, Paris, 1933), contained all known documentation related to the artist's life and work, a complete catalogue of all authentic paintings and of those attributed to him, and an extensive bibliography.

The second, destined for a wider public (Manesse, Zürich, 1963, French and German version), attempted for the first time a chronological survey of Chardin's entire work.

The success of this volume led to the plan of an English edition, based on suggestions made by the publishing house of Bruno Cassirer in Oxford, which has now been completed after five years of extensive research.

With the exception of those documents whose translation into English did not seem necessary, this new edition combines the entire material presented separately in the earlier volumes. Illustrated by the 60 superb colour plates from the Manesse edition, 3 additional plates in black and white and 177 illustrations in the text, each entry is followed by a complete documentation of all known details in chronological order and a list of attributions not acceptable for various reasons among the authentic works. The bibliography has been greatly enlarged and re-arranged, all references have been brought up-to-date and re-checked. Even so we cannot claim to have avoided all errors.

A task of such complexity can only be achieved by collaboration. Without the generous help of many historians, museum directors and collectors, who have given the benefit of their knowledge and experience, it could never have been completed. I owe deep gratitude to all those who have helped me. In the difficult task of editing the notes and correcting the proofs I have been aided by Mlle. Madeleine Manigler. Many important contributions have been made by Mr. and Mrs. G. Hill of Bruno Cassirer, whose knowledgeable and patient efforts have enabled us to steer clear of many hazards. I wish to thank both of them, together with Mr. Philippe Huisman, Director and Editor of *Les Beaux Arts*, for their greatly valued assistance.

This is the first comprehensive work on Chardin published in the English language. It is most satisfying that, thanks to the constantly growing public interest, it has become possible to publish within only four decades three volumes based on the scientific catalogue of the work of a French artist. May the success of this English edition help to open the way to continuous progress in the study and appreciation of the work of the great masters.

New York, 27.3.69 Daniel Wildenstein



# INTRODUCTION

Some thirty years ago we felt qualms about embarking on a full-length study of the art of Jean-Baptiste-Siméon Chardin, not because we failed to appreciate to the full an *œuvre* which has been the joy of art-lovers all the world over, nor because we failed to recognize the high place Chardin holds in the French School. What made us hesitate was that, once we had collated all available data bearing on the artist's life and works, it seemed that the many qualities to which his pictures owe their value, all in them that compels our admiration, had already been set forth in masterly fashion by previous writers. After Diderot, and above all after the Goncourts, how could one find anything to say on the subject? It is with never-failing pleasure that we read and re-read those lively, sensitive and eloquent appraisals, published long ago in the old *Gazette des Beaux-Arts*. What could we hope to add, from the angle of the historian, to the sparkling pages in which these gifted writers, vying with the painter, described so pertinently the secret – and the magic – of Chardin's art? How could we match the indignant eloquence of those who, after sixty years' injustice, 'invented' (in the exact sense) our eighteenth-century school – historians who were also prophets? 'What do prizes, what does vogue matter? Before a century has passed Watteau will be universally regarded as a front-rank painter, La Tour admired as one of the greatest draughtsmen of all time, and courage will no longer be needed to say what we say here of Chardin: that he was a great painter.' We must not forget that the Goncourts wrote this just over a hundred years ago, at a time when the general public knew nothing of eighteenth-century art, but neither must we forget that, more than sixteen years before, Pierre Hédouin (whom the Goncourts do not mention) had said the same thing, in the *Bulletin des Arts* of November 1846, when compiling the first catalogue of Chardin's works.

We have not the pen of the Goncourts nor that of Diderot. Since their days, writers have continued to write the same panegyrics in the same style. Instead of following their example, would it not be better to try to bring a little clarity and order into certain unfamiliar aspects of Chardin's life and work. This was what we attempted to do in 1933, and today we propose to follow the same programme.

According to the Goncourts (who in their appraisals of the previous century usually followed the lead of Hédouin), one of Chardin's leading qualities was bonhomie. That is to say, he had the good nature, the down-to-earth common sense, the high spirits, plain-spokenness and practicality of the typical eighteenth-century 'worthy'. But – always according to the Goncourts – he was more than this: kindly, paternal and, above all, modest.

According to the early biographers (who reproduce the information first given by Cochin), Chardin began as a still-life painter and did not turn to genre scenes until 1737. Next, in the 1743 Salon, we find him abandoning the scenes of domestic life which had been his speciality and made his name, and tackling a new subject: the portrait. The Goncourts merely state the fact, without trying to account for this new departure. In any case this change of theme proved abortive; connoisseurs and critics ignored these early portraits (and the same fate befell those of a later period). Henceforth he was content to repeat himself, and the art critics duly repeated their eulogies; then, from the middle of the century on, they began to speak of a 'falling-off' and of his 'idleness'. Several times he pulled himself together and on each occasion the sudden renewal of his vigour – whether in his early style or in a new field – came as a surprise. Thus in 1765 and in 1767 his *Attributes of the Arts and Sciences (cat. nos. 339-344)* and *Musical Instruments (cat. nos 345-350)* fired the admiration of the public. From 1771 on, his pastels met with much success. Finally in 1779, 'the dying athlete bracing himself for a final effort' (to use the language of the age) won the applause of both the general public and royalty with his picture *The Young Lackey (Un Jacquet; cat. no 390)*. To the very end Chardin never gave up.

In order to verify these opinions, we made researches in the records of Parisian notaries and those of the Academy; consulted again hundreds of sales catalogues and delved into that mine of information (so far little exploited), the vast collection of documents published by the Société de l'Histoire de l'Art Français. We have also read systematically through the many reviews of the Salons, so numerous in the eighteenth century, which reflect both the opinion of the public about the artists and their influence upon each other.

In the course of these researches – not to mention many discoveries on points of detail – we discovered three important facts: first, that Chardin was seriously ill for at least six months in 1742, when he was forty-three, and that this illness was followed by two events that were to leave their mark on his career. The genre painter became in 1743 a portrait painter, and after six years as a widower decided to remarry; this year witnessed a turning-point in his life and in his art to which attention has not been drawn. Moreover, we can now be certain it was not in 1737 that he began painting genre scenes, but much





earlier. And, finally, in the light of hard facts, the legend of his 'bonhomie' will be found to carry less conviction.

Apart from the psychological and historical survey included in our preface, it will be seen that the list of Chardin's works that follows differs from the one compiled by us in 1933, the items now being arranged in chronological order, not by subjects. After further study of the works we have also modified certain attributions and in some instances, as a result of intensive research-work, have modified the 'case history' of the work in question. As regards the lost pictures, we now confine ourselves to citing the sales which took place in the artist's lifetime, or somewhat later, when collections made by his friends (Silvestre, for example) came on the market.

The dating, one of the new features of this edition, has often proved difficult; however, we have benefited from certain data that were not previously available.

In our earlier study we said there could be no question of categorically asserting that at a certain date Chardin gave up painting still-lifes and changed over to genre subjects, and that in another phase he reverted to still-lifes, only to abandon them and take to portraits. Our recent research-work tends to confirm this statement. The truth, we believe, is that, like most artists of the past, he was obliged to cater for the tastes of his patrons; this determined his choice of subjects and sometimes led him to repeat himself. It seems that Chardin, not an 'intellectual,' never imposed on himself a definite programme, rigorously excluding genre and portraiture – even after the famous altercation in the course of which his friend Aved taunted him with being incapable of painting anything but sausages. But though his personality is of no help in this respect, there are other means of arriving at a reliable chronology.

First there are the dates written in Chardin's own hand beside his signature. These, however, are few—some twenty in all—and with the passage of time have become hard to decipher, the last figure in particular being usually almost illegible. Moreover, curators of museums and cataloguers often find difficulty in deciding whether the penultimate is a 5, a 6 or a 3.

Another clue to the dating is supplied by Salon catalogues. This, though very helpful, is not conclusive, for it sometimes, if rarely, happened that Chardin exhibited the same picture twice, at two different Salons (e.g. *Lady sealing a Letter (cat. no 121)* in 1734 and 1738 and *The Card Trick (cat. no 154)* in 1739 and 1743). But as a rule the Salon catalogue provides an approximate date, within a year or so; in other words, we can assume that a picture exhibited in 1738, for example, was painted in that or the previous year, since the Salons took place in the middle of the year, around the Feast of St Louis (July-August), and Chardin, always a slow painter, could, even during the most active

period of his life, only with difficulty paint the ten or so pictures he exhibited each year. Thus in the year 1738, he exhibited among others *Child with a Top (cat. no 166)*, *The Kitchen Boy (cat. no 186)*, *The Embroiderer (cat. nos 172-3)*, all dated 1738, along with *Inclinations of a Young Girl (cat. no 165)* dated 1737; while in 1739 he exhibited *Woman Cleaning Vegetables (cat. no 168)*, dated 1738.

In fact, however, Chardin did by no means always exhibit all those pictures painted during the current or the previous year. The *Lady Taking Tea (cat. no 148)*, dated 1736, was exhibited in the Salon of 1739. *The Philosopher Reading (cat. no 145)*, dated 4th December 1734, was shown in the Salon of 1737; and, more significant still, the *Lady Sealing a Letter (cat. no 121)*, was sent to the Salon in 1738, five years after it had been painted and four years after it had first been exhibited at the Place Dauphine in 1734. It is, therefore, clear that the year in which a painting was exhibited at the Salon does not provide a reliable date of origin.

The dating of some works is facilitated by the engravings. But in this respect it should be noted that only Chardin's genre scenes, never the still-lifes, were reproduced, a fact that considerably limits the information to be gained from the engravings; also that, owing to the meticulous precision needed in their work, the engravers could never complete their prints within the year; and, finally, that Chardin's engravers never worked for him (as Greuze's did), but copied works of his that they had seen in the Salon. This involved a considerable time-lag. *The Copper Urn (cat. no 128)* (1733) was exhibited in the 1737 Salon and engraved only in 1739, and the same is true of *The Washerwoman (cat. no 135)*. Exhibited in 1737, *The Little Soldier (cat. no 150)* was engraved in 1738; *The Card Trick (cat. no 154)* (*c.* 1736) was exhibited in 1739 and 1743 and engraved in 1744; one version of *The Draughtsman (cat. no 267)*, exhibited in 1757, was engraved in 1759; *The Kitchen Boy (cat. no 186)* exhibited in 1738, was engraved in 1740; *Pleasures of The Home (cat. no 221)*, exhibited in 1746, was engraved the following year.

Writings of the period are of little help. The two earliest biographies of Chardin – by Mariette and by Cochin *fils* – furnish information regarding the artist's first works, but though of anecdotal interest, they supply hardly any useful data. Moreover, only two 'official' commissions, dated 1765 and 1767, are cited in the National Archives.

Some help, however, is given by the dimensions of the pictures, for it seems that in certain periods of his career Chardin, like many artists, kept to canvases of the same size. His *Kitchen Still-Lifes (cat. nos 102-120)*, which form a homogeneous group, and which for various reasons we date to the years 1732-34, were painted on canvases measuring approximately 33 by 41 cm. The early genre scenes are somewhat larger. The different versions of *The Washerwoman (cat. nos 134-136)* (*c.* 1733) measure *c.* 37 by 42 cm;





those of the *Woman cleaning Vegetables (cat. nos 168-171)* (1738) *c.* 46 by 37 cm., and the same is true (with only minute differences) of *The Kitchen Maid (cat. no 185)*, the *Girl Returning from the Market (cat. no 188)* and *The Governess (cat. no 191)*. *Saying Grace (cat. no 197)* and *The Morning Toilet (cat. no 200)* (both 1739) are still larger. The size of the canvases tends to increase still further between 1741 and 1743, but seems to diminish thereafter. From 1756 on, the still-lifes measure for the most part about 36 by 46 cm., a little more than before, though the artist still produced some larger canvases. It is indeed impossible to arrive at any hard-and-fast rule, since Chardin, it seems, was then being given many commissions for panels of varying sizes to decorate the dining-rooms of wealthy patrons.[1]

For purposes of dating, the facts set out above need to be correlated with a stylistic and iconographical study of the works. This latter has its uses, since it shows that Chardin made numerous variants or replicas of the pictures which he regarded as his most successful. Thus we find whole series of works with cauldrons, kitchen tables, baskets of plums, peaches or grapes, cut melons, hares and a game-bag, game hung from a nail in a kitchen and the like. Some household utensils which figure several times belong presumably to the same period: a teapot, a mortar, a bowl, a jug. These sequences can be dated, if conjecturally, by the stylistic considerations mentioned above; for we can trace an evolution in Chardin's art, an advance from a certain stiffness and aridity in the early works towards the happy ease of the style which, already present in those of 1738 or thereabouts, came to its full flowering in about 1760.

## THE FORMATIVE YEARS

It seems that it was not due to any compulsive sense of vocation that Chardin became a painter. Admittedly, he appears to have chosen his profession, but apparently this was partly because it provided a social status superior to that of the other careers open to him and better suited to his temperament. His father Jean Chardin was 'a cabinet-maker renowned for his skill in making billiard tables' and, having many children, wished his

[1] We can seldom be positive regarding the measurements as they were originally, since the support has often warped, with the result that the canvas is not the same size on top as at the bottom. Normally the estimate is based on the area of the canvas in the frame or mounted on the chassis.

eldest son to follow his own profession, 'but the boy loathed the idea of this. He felt,' Cochin tells us, 'an urge towards a more exalted outlet for his talents and his father, knowing his taste for painting, let him have his way.' But, 'burdened as he was with a large family, Chardin père could not hope to leave his children enough to live on once the estate was divided up, so he only aimed at training each in a métier that would ensure his livelihood. For this reason he did not give them a higher education, which would have taken up much of their youth without contributing to the desired end.'

Thus the great artist's course in life was shaped. Since his father's prime concern was to make sure he would have enough to live on, the boy was not allowed to study 'the humanities'. All his life long Chardin was to deplore that, lacking the necessary knowledge, he was debarred from history painting, but that (Cochin points out) 'would have entailed an expenditure of time and money that his father could not possibly afford,' this being all the more regrettable because Chardin was 'exceptionally gifted for it'.

It is not difficult to understand this point of view; narrow as it may seem, it was quite in keeping with the thrifty spirit of a sensible, practical-minded French artisan of the old school. A master-carpenter and former syndic of his guild, Chardin père was firmly convinced that if a man was to succeed in life, he had first to become a master in his profession. Accordingly, without consulting his son, he put down his name for the Academy of St Luke, paid the entrance fee and saw to his admission. This is now known[1] to have taken place in 1724, though no mention of it is made in the extant official records of the organization.[2] Chardin's father was evidently unaware that the Fraternity of St Luke, to which all painters, decorative artists and sculptors belonged in earlier days, had ceased to control the activities of contemporary painters; that the Royal Academy, which stood for the (renovated) principles and precepts of Antiquity was the only institution patronizing young men of recognized talent, and that its members despised the humble craftsmen of the Guild of St Luke. Chardin soon realized that this had been a very bad start, and in later life spoke bitterly of his father's mistake. It was in vain, Cochin tells us, that the 'academicians' of St Luke's guild claimed him as one of them. Only once is his name mentioned in connection with the Fraternity and this is in an official document, a protest lodged by the Royal Academy against the 'unwarranted pretensions' of the ancient fraternity (1761).

In 1718 Chardin's father arranged for him to study under Pierre-Jacques Cazes (1676–1754), a conscientious but uninspiring teacher who had no great skill or real

[1] See our article on Chardin's early years in *Mélanges Brière*, 1959.

[2] Cf. J.-J. Guiffrey, *L'Académie de Saint-Luc*, in *Archives de l'Art Français*, 1915, and G. Wildenstein, *Mélanges*, Vol. II, p. 33, in which we point out that the registers of the period 1693–1735 are missing.





knowledge of art. Over twenty years older than his pupil, Cazes had just been appointed Professor at the Academy. Too poor to pay for a model, he painted from memory and, like his other pupils, young Chardin had to make do with copying his teacher's paintings and taking drawing lessons in the evening at the Academy. Round about 1720 he was asked to collaborate with Nicolas Coypel 'who needed a young assistant for some works he had in hand'. Son of Noël Coypel and half-brother of Antoine (1690–1734), Nicolas taught him to paint from nature – and now it was as if scales had fallen from his eyes.

Thus Chardin's artistic training ran on very different lines from those of the academic curriculum with its insistence on drawing from the model, on making a host of preliminary studies and sketches, and embarking on painting proper only when the student had thoroughly mastered the principles of draughtsmanship. Chardin, however, kept to this habit which he acquired in his apprentice years. Mariette tells us that he never made any preliminary sketch on paper and seems surprised at this. In fact no drawings that can positively be assigned to Chardin have come to our notice, and even the Goncourts declared that they had seen only three, one being owned by them and another 'a first idea' for Mme de Conantre's portrait.

The fact of having been trained to dispense with a model may have led Chardin to feel a slight disdain for drawing but it also led him to concentrate on the art that meant everything to him, that of painting in the exact sense of the term. So, having learnt to paint, he painted, devoting endless pains to his manipulation of the pigment and exploiting to the full the physical properties of his medium. Here, no doubt, we have the origin of that exact, painstaking technique which is fundamental to the great works of his maturity. But at this early stage all he had attained was the manual dexterity of a man who 'knows his job' and can be relied on. Still, in our opinion, the Goncourts went too far when they pictured him as a mere 'handy man or day labourer in the pay of a celebrated artist, a man who one day painted in a minor detail of a portrait and another was employed at a daily wage of a hundred sous on the restoration, supervised by Vanloo, of a gallery at Fontainebleau. This is all that Chardin was – so far!' (Actually it was about 1730, by which time he was already a member of the Academy, that, with some young brother-artists, he assisted Jean-Baptiste Vanloo in restoring the Galerie de François I at Fontainebleau.)

It is true that the *Nécrologe des hommes célèbres de France* informs us that Chardin 'studied Antiquity and scanned the masterpieces of present-day Italy with an attentive eye'. But these are merely the well-meaning and futile efforts of a professional writer of obituaries, for all accounts of Chardin's early years tell a different story. His friend

Cochin laments the lack of education that restricted him to 'minor genres' and we have the melancholy reflection that, in his account of the 1765 Salon, Diderot puts into Cochin's mouth. 'Chardin seemed to doubt if any other form of education – not excepting the doctor's, the lawyer's, the Sorbonne professor's – took longer or could be more arduous than the painter's. After passing days and nights gazing at unmoving objects one has to work for six years gazing at the model. And on top of all that, one has no status, no source of income, no moral climate.'[1] Though these words are probably a grandiloquent exaggeration of some casual remarks made by the painter, they confirm what his life itself reveals: that Chardin, at the instance of his family (and perhaps by a natural propensity), elected for that branch of the profession to which his life was dedicated, as promising the quickest returns. Since the long studies indispensable for history painting were out of the question, he specialized in a minor form of art for which there was a ready market. After working under a master as conscientious as himself, Chardin profited not only by his contacts with such contemporary artists as Coypel and Vanloo but also by a study of the works of his predecessors. The inventory made after his first wife's death states that he possessed works by Watteau and Desportes. He developed a meticulous, highly efficient technique, whose secrets, it seems, he kept to himself. 'The story goes,' Diderot wrote in 1767, 'that he has a method of painting peculiar to himself and uses his thumb as much as his brush. I know nothing about it myself, but this is quite certain, that I have never met anyone who saw him at work.'

Little by little he attempted to branch out in new directions. As a result of Aved's taunt he decided, Mariette tells us, and this is confirmed by Cochin, to try his hand at figure painting. His friend, whom he had reproached for charging for a portrait a sum clearly very much different from that paid for his still-lifes, had pointed out to him that there was a world of difference between painting a figure and a saveloy sausage. 'He took stock of his talent and the more he reflected on it, the more convinced he was that he would never turn it to really profitable account. He feared, perhaps rightly, that if he went on painting only inanimate, relatively uninteresting objects, people would soon tire of his work, and also that, if he took to painting living animals he would never catch up with Desportes and Oudry, two formidable rivals, who had already made a solid reputation for themselves in that field.'

These two statements, especially that of Cochin, the painter's intimate friend, can be relied on and they make Chardin's position clear. After electing for the branch of painting for which his education seemed to qualify him, he gradually realized, in the light of what he learned from Coypel, Vanloo and Aved, that his choice was not the best one, that the

[1] See the long and moving passage in Diderot's *Oeuvres complètes*, edited by Assézat, 1875, Vol. X, p. 294.





type of painting he specialized in was not highly esteemed, and that his career might suffer if he persisted in it. What was he to do? Change to painting living animals? But this field was being brilliantly exploited by other painters and there was no place for a newcomer. History painting was, he knew only too well, beyond his range. All that was left was faithfully to paint what he saw around him, beginning with the figures of his contemporaries. So it was that, alive to the vicissitudes of his vocation, Chardin switched over from still-lifes to domestic scenes, then to portraits, then reverted to still-lifes. In a word, he followed to the best of his ability, the honourable career of a conscientious artisan – but an artisan of genius.

## CHARDIN AND THE STILL-LIFE

Let us once more quote the Goncourts. 'The still-life was indeed the speciality of Chardin's genius. He elevated this minor genre to one of the loftiest, most astounding pinnacles of art.' What better words could be found to celebrate one of the most brilliant achievements of the French School, and to sum up the opinion of posterity (agreeing with that of Chardin's contemporaries) on the 'genre' with which he made his start and won success – a success so total that he sometimes felt it a drag on his creative freedom?

Needless to say, this type of painting existed before Chardin. We know of the first still-lifes of food painted by the Hellenistic painter Piraikos and his successors, and we have some of these Xenia[1] which became so popular in Pompeii; we need hardly mention the famous Dutch and Flemish masters of the genre. The Goncourts greatly appreciated Kalf's still-lifes, Van Huysum's and Abraham Mignon's flower pieces, De Heem's fruit pieces and Fyt's still-lifes of game, but when they compared these with those of Chardin, they found his to be far superior.

In the seventeenth century, while French artists were coming more and more to regard the still-life as an occasion for the display of silverware and rich foodstuffs so arranged and illuminated as to produce a luxurious effect, the Dutch Intimists never wearied of representing scrupulously plain kitchen tables laden with dead animals,

[1] So called because they depicted the victuals sent each day to the guests of a rich house, who used to prepare their own meals.

vegetables and pitchers. This intimist type of painting existed also in France; it had been in favour with the artists of the Louis XIII period and our researches into archives of the late seventeenth and early eighteenth century have proved that there was a demand for it among the contemporary middle class. In fact the still-life was by no means a monopoly of Chardin, and this makes it all the more interesting to note how he imposed his personality on it to such effect that he was often thought to be its inventor, or at least renovator. And it is here that the opinions of his contemporaries are enlightening.

Chardin's appointment to the Academy was sanctioned on September 25, 1728 and he became a member on the same day, thanks to the fortunate coincidence that the pictures he submitted, *Kitchen Still-life with Rayfish (cat. no 46)* and *The Buffet (cat. no 47)* were not only greatly liked but had also been donated to the committee.

After his false start, due to his father's mistake, in the Academy of St Luke, he knew he would have to avoid any further false steps. If he was to enlist the good graces of certain members who had been 'warned' against him or tended to look down on his work, a diplomatic approach was called for. So for the customary exhibition of a selection of his works he devised an ingenious scheme, 'an innocent subterfuge' as his biographers describe it. He arranged his pictures in such a way that the committee, when they came to inspect them, would think they were not by his own hand but canvases owned by him. The ruse was successful; on inspecting them Largillière took them to be Flemish works and declared them 'excellent'. This opinion once voiced, there could be no question of retracting it completely; Chardin had scored the first point. But he had taken another precaution. By virtue of a time-honoured custom the new member was expected to present one of his works to the Academy. Some artists were negligent in this respect; the Academy often had to wait a long time for these 'reception pieces' and sometimes they were never handed in at all. In the case of Chardin, however, there was no danger of this sort; the pictures he exhibited were owned by him and the Academy was welcome to keep them all, if they found favour in the eyes of his colleagues. The offer was promptly accepted, with the result that Chardin was nominated and admitted to the Academy simultaneously. These small 'subterfuges' had nothing reprehensible about them and we mention them only to show that this artist of genius had a shrewd practical sense.

The pictures given by Chardin to the Academy led to his being classified by his new colleagues as 'a painter with a talent for fruit and animals', the 'talent' that de Neufville de Brunaubois-Montador ten years later called 'the talent for the animal genre', and an art critic of 1759 as 'the talent for the genre of nature-imitation'.

The works he then exhibited were not the first he had done of this type; already before 1726 he had painted the *Still-life with a Rabbit, Gamebag and Gunpowder box*





*(cat. no 35)*, and perhaps the *Still-life with Partridge, Pitcher, Apple and Orange (cat. no 28)*. Cochin tells of his helping Coypel (with whom he was then staying) to complete the portrait of a hunter; then painting a dead rabbit. The *Nécrologe* states that when he applied for membership of the Academy, this was on the advice of several members who had much admired his *Rayfish* at the exhibition in the Place Dauphine. Even his very earliest ventures in this branch of painting had led some of Chardin's contemporaries to discern in his work 'superior merits' and even, as Cochin said in 1766, 'a perfection all his own'. But often, too, he was burdened with reminiscences of his predecessors in this genre. The remark made by Largillière when Chardin submitted his pictures to the Academy is worth quoting in full. 'You have there,' he said, 'some very fine pictures. They are certainly by the hand of some good Flemish painter. It's an excellent school for colour, the Flanders school.'

This remark was basic to most of the contemporary appraisals of Chardin's art. Time and time again the eighteenth-century critics merely embroidered on the theme expounded in the *Mercure de France* of 1761. 'The patient art of the Dutch has not copied nature more faithfully, and Italian genre painters have not used a more forceful brush in rendering it.' Ten times, with reference to his still-lifes, he was dubbed 'the French Rembrandt', notably in critical surveys of the 1769 Salon, and equally persistently in laudatory comments on his domestic scenes, he was likened to Teniers. It was left to the Goncourts to perceive that he was great enough to stand on his own feet and simply to bear the name of Chardin.

By and large the public shared the opinion of the critics. Chardin's still-lifes sold well, if not at very high prices, throughout his life. Apparently the first buyer was his friend Aved, who at the time of his two sales still had a number of the still-lifes, but presumably had owned many more, being a professional picture-dealer. We have little information as to who the other buyers were in the period 1720-37; the only ones whose names are known were Delpeche (or Despueches), a banker, the Comte du Luc, the Chevalier de la Roque, and the sculptors Lemoyne and Caffieri. Whenever Chardin reverted, as was his practice, to the still-life, after a phase of painting genre scenes, both the number and the social status of his patrons was higher. The Margravine of Baden gave orders for the purchase of four of his pictures in the years 1759-61, and described them as 'admirable'; the Comte de Tessin bought his works; the painter Silvestre bought many pictures from him (in 1759, 1761, 1763, 1768, 1773, etc.) and continued doing so up to his death; Desfriches, a painter and collector, was one of his patrons (in or about 1760, and again in 1774), others being Dandré-Bardon, the goldsmith Roettiers, Cochin the engraver (*c.* 1760), Wille, an engraver and dealer who knew him personally and lunched with

him. But also the most eminent French collectors made a point of owning 'a Chardin', preferably one or more still-lifes. Among them were the Comte de Saint-Florentin (1763), the Chancellor Maupeou (1769), Randon de Boisset (*c.* 1769?), Vassal de Saint-Hubert, the Prince de Conti, La Live de Jully and Eveillard de Livois. The King himself called in Chardin to decorate his chateaux at Choisy (1765) and Bellevue (1767).

However, while the art-loving public was particularly appreciative of his still-lifes, the critics went further and wished to restrict him to this form of art. Even his friend Cochin, when ranking him among the greatest artists of the day, always added a qualification, 'in this genre'. And that unlucky genre was always treated as a poor relation of 'high art'.

It is something of a surprise to find Cochin so meekly agreeing with his sworn enemy the 'First Painter', Pierre, in this respect. It was Pierre who, when sending d'Angiviller the draft of a reply to Chardin's application for a pension, proposed to include the following curious passage. 'You must admit that your works have never entailed so much expense and taken so much time as those of your colleagues who practise *les grands genres'*, and although d'Angiviller toned down this remark in his reply, he spoke in the letter he sent to Chardin of the forms of art practised by his colleagues as being 'equally or even more difficult'. This, presumably, was the opinion of punctilious officialdom, the 'men of 1778', committed to the revival of classical Antiquity and history painting. But it also voiced ideas that even the critics most favourable to the artist had been saying for thirty years. Already in 1765, Diderot had declared that Chardin's type of painting was 'the easiest'.

The *Musical Instruments (cat. nos 345-346)* painted for Bellevue, another critic wrote in 1767, 'are splendid in their kind – but what a kind!' It was in vain that in 1765 the *Mercure* assured its readers that Chardin's way of treating his subjects was their justification and that 'truly perfect art obliterates differences of genre', and it was equally in vain that four years later the same periodical returned to the attack and categorically declared that 'no genre can be rated "minor" when treated in so grand a manner'. But all to no avail; Chardin's art was relegated to an inferior grade. Nobody questioned his success in it; he was praised for having 'the knack of pleasing the eye, even when he presents ugly objects'. It was suggested that he should 'make his pictures interesting by including some attractive figures' (1763), and this indeed was what even Diderot at heart desired, as is proved by his 1765 Salon. 'This may be all right for Chardin, but after him one should no longer talk to his contemporaries about this mediocre genre and this talent which it would be dangerous to imitate' (1753).

Thus it is evident that Chardin's contemporaries, while almost unanimous in praising





the supreme excellence of his still-lifes, made no secret of their disdain for the genre. This doubtless explains why Chardin, having exhibited still-lifes up to 1736, suddenly ceased to do so; only from 1752 onwards did he begin again to show some of them (perhaps even to paint some), together with family scenes, although only until 1770.

As regards the artist's technical virtuosity, however, there was general accord. Both critics and connoisseurs of the day showed a keen interest in his methods of painting, his handling, his colour schemes, though they failed to note the great pains he took with his composition. Chardin at once simplified the subjects of his still-lifes and carefully arranged their lay-out, leaving certain elements in shadow and often omitting the supports, tables or consoles. He selected homogeneous themes, e.g. the painter's working tools, rich or lenten fare. Thus the spectator can relish the contrasts that the play of light or the differences of texture create between objects he is used to seeing together; a refinement of art which enhances the pleasure of the eye. No less impressed than we are by the marvellous effects achieved by Chardin and his magical evocations, not only of the shapes and colours of objects, but also of their tactile values, his contemporaries attempted to explain them. As Du Fresnoy pointed out, he did not adopt the manner of any master but 'developed a manner of his own that it would be rash to wish to imitate'. 'Misled by the seeming facility and enchanting lightness of your pictures,' Baillet de Saint-Julien told the painter, 'the eye attempts to divine their secret, but to no avail. It is baffled, loses its way in your brushstrokes.' Gautier-Dagoty was struck by the interplay of reflections between objects (1757), while Renou, like Cochin and Haillet de Couronne, remarked on the painter's way of 'breaking up' or 'disintegrating' tones. Here again Diderot may be given the last word, though his comments are more remarkable for their poetic turns of phrase than for their perspicuity. 'There is a magic in this art that passes our understanding. Sometimes thick coats of colour are applied one above the other so that their effects seep upward from below. At other times one gets the impression that a vapour has been floated across the canvas, or a light foam sprayed over it.[1] Draw near, everything becomes confused, flattens out, disappears, but step back and everything takes shape again, comes back to life' (1763).

[1] Cf. a passage in Grimm's *Correspondence* on Chardin's technique: 'He has an unusual way of painting; he lays on his colours one after the other hardly mixing them at all, with the result that his pictures look almost like mosaics or point-carré embroidery.' See also a letter from C.-N. Cochin to Belle fils, mentioning, 'a tint that harmonizes a picture, which is used to good effect by M. Chardin; it consists of lake, terre de Cologne, burnt ultramarine, English yellow lake. When the picture is finished one goes over it with these pigments so as to harmonize the ensemble. The green lake must not be allowed to show. I have heard Chardin say that with these colours, skilfully modified in various ways, he went over all the dark passages, whatever their hue. There is no question that he succeeded better than any other painter of his century in achieving a magic harmony in his pictures.'

Thus in the eighteenth century there was widespread admiration of Chardin's technique and talent, though the type of painting he chiefly practised, the still-life, was relegated to the third or fourth 'grade' of art. Today we have officially rejected classifications and hierarchies of this order; yet are there not still amongst us eminent authorities who assign to art a 'loftier' mission than that of painting, however well, a bottle of gherkins? But, on the other hand, among the artists in whom we glory, are there not some who, to justify their disdain of over-elaborate 'set pieces' and their instinctive taste for the *beau morceau* and pure painting, have been happy to find an illustrious example in Chardin?

For a century and a half, despite frequent and far-reaching changes in the climate of opinion, Chardin has never lacked admirers, and their delight in his art has always been inspired by the same themes and the same responses, an awareness both of the rich complexity and of the rare perfection of his œuvre.

## CHARDIN, PAINTER OF DOMESTIC LIFE

We have already described how, as a result of Aved's sally, Chardin decided to try out a new genre and changed from still-lifes to figure painting.

First, we would draw attention to the fact that the date 1737, assigned by Cochin and Mariette to this new development, is certainly incorrect. Not to mention the surgeon's signboard (a scene of daily life painted by Chardin, Cochin tells us, 'in early youth'), the Goncourts drew attention many years ago to the two pictures of monkeys – *The Monkey Antiquarian (cat. no 7)* and *The Monkey Philosopher (cat. no 6)* – dating very probably from 1726, and pointed out that the *Lady sealing a Letter (cat. no 121)*, richly imbued with the stylish, seductive grace then coming into fashion, could be dated, on the strength of the engraving made by Etienne Fessard, to 1732 and figured in 1734 in the Place Dauphine exhibition. The reason why, following Cochin, the date of Chardin's change of subject-matter has usually been given as 1737 is probably that this was the year in which Chardin made his first appearance in an official exhibition. In fact, however, this was merely the date on which, after twelve years' interval, the Académie Royale recommenced its annual exhibitions.

More surprising and serious are the conclusions drawn by some modern critics regarding Chardin's artistic evolution. The intentions attributed to him at the time when he began





painting figures and domestic scenes seem to us quite preposterous and difficult to take seriously. Even such fine critics, with a wide knowledge of eighteenth-century France, as Louis de Fourcaud and Edmond Pilon see in Chardin a representative of the *tiers ētat*, proud of his humble origins, who at heart despised the gentlefolk, 'potential buyers but definitely not his friends'? One of the writers we have in mind even speaks of the gratitude felt by the women of the working class to Chardin for having painted them 'with their wistful, slightly austere charm'! Another professes to discern in the painter's eminently placid art intimations of the great stormwind of the Revolution. 'The Third Estate, which hitherto had been no more than an obscure mass of nondescript humanity, was soon – thanks to the fire that burnt in humble hearts, the flashes of intuition and the zest for life and freedom in those little 'round heads' which our worthy Chardin painted with so comprehensive an art and such loving skill – to speed up the march of time, in an onrush of overwhelming force, a vast, world-shaking demonstration of the people's will'.

More pedestrian in our approach than the writers we have quoted, and keeping more closely to the facts and records of the period, we must confess our inability to discover in Chardin's scenes of daily life the least trace of any revolutionary intent or even of any drastic cleavage with the past.

Reacting against excesses in the opposite direction and less inclined to let their feelings run away with them, art historians of today are beginning to discover that the eighteenth century was not so revolutionary-minded after all. Thought to have ushered in so many radical changes in aesthetics and techniques, that century never in practice (whatever may have been believed at the time) broke with our age-old art tradition. This view is a salutary corrective of the very human tendency to overstress facts that have caught the eye, and we do well to remember that the artist whose life-story we are tracing did not invent painting. Thus Mariette, who knew his subject well, observed regarding Chardin's scenes of family life, 'I will confine myself to pointing out that by and large M. Chardin's talent is simply a new version of that of the brothers Le Nain.' And according to the Goncourts, 'it was the success of this homely, matter-of-fact art, obsolete in France since the days of Abraham Bosse and the Le Nains, that made Chardin's name.' As a matter of fact attention might well have been drawn to the Dutch and Neapolitan schools, well known and closely studied in France in Chardin's time, rather than to the Le Nains – not to mention such artists as Aved, Greuze, Jeaurat, Leprince, Lepicié and Fragonard, Chardin's contemporaries and rivals. Has the work of these artists even been considered 'revolutionary' and, if not, why should Chardin's be treated as exceptional in this respect?

The view we here are challenging is based on a single text, the passing remark of a critic in his description of the 1741 Salon *(Lettre à M. de Poiresson-Chamarande)*, which has been quoted and expanded to saturation point since the days of the Goncourts. 'Not a single woman of the people who comes here but believes she sees her very self and her own way of life reflected in these pictures.' Surely this remark should be taken at its face value, as meaning simply that no woman of the lower middle class (and it was members of this class that Chardin painted) would fail to recognize herself in these canvases if she visited the Salon. How many women of this kind actually visited the Salon is another matter; very few, if we can trust contemporaries. One might as well suppose that shepherds from the Berry came to admire Boucher's pastorals.

In reality Chardin's genre scenes were not bought by petits bourgeois, but by friends, his brother-artists, to whom, it seems, he sold them, as to Wille, much below the usual market price. But he also sold, or more precisely presented, to Louis XV pictures that the King would perhaps not have had the idea of buying from him; he also gave a picture to Madame Victoire. Some famous collectors were among his patrons, and the genre scenes seem to have found favour particularly with foreigners who were attracted by their subjects and fascinated by the 'exoticism' and elegance of the French way of life. Often they were content with a copy, touched up by the artist, at least of the early works. Thus the Margravine of Baden made do with a copy 'by the master's hand' of the *Lady sealing a Letter (cat. no 125)*, bought for her in Paris in 1759. At the La Roque sale (1745) the Comte de Tessin bought retouched copies of *Saying Grace (cat. no 198)* and *The Diligent Mother (cat. no 196)*, as well as an original, *The Draughtsman (cat. no 176)*. In *c.* 1749 he acquired directly from Chardin *The Pleasures of the Home (cat. no 221)*, *The Drawing Lesson (cat. no 222)* and *A Good Education (cat. no 223)*; he had bought *The Morning Toilet (cat. no 200)* eight years earlier. When acting as Ambassador in Paris (1737-41) the Prince of Liechtenstein bought four genre scenes, Frederick II bought two early in his reign and Catherine II, subsequently, two others. British purchasers were fewer and only one need be mentioned: Dr William Hunter (1718-83) who bought *The Kitchen Boy (cat. no 184)* and *The Kitchen Maid (cat. no 185)*.

Essentially practical, Chardin did not expect great things of the petites bourgeoises who might or might not visit the Salon and like his works, but saw to it that these works came to the notice of a far wider public. If he achieved the popularity enjoyed in the past by men like Abraham Bosse and, later, by Greuze, this was because he followed the same methods. Originally made for a privileged few, his paintings obtained wide publicity in the form of engravings. There had, it is true, never been any question of reproducing his still-lifes, but once he turned to painting domestic scenes (in 1738), there was keen competition among the engravers for the right to reproduce them. Each variant introduced into a composition was an occasion for a new print; some of his pictures were engraved several times, many of them very shortly after they were exhibited; and as a result, Mariette bitterly comments, 'engravings after Chardin are by way of becoming fashionable and, along with those of Teniers, Wouwermans and Lancret, have dealt a death blow to the serious engravings of artists like Lebrun, Poussin, Le Sueur and even the Coypels.'





Art critics followed suit. As we have mentioned, Chardin was approvingly described as 'the French Teniers' (1739, 1748); he was also praised for having inaugurated an art of homely subjects without being 'low', and some went so far as to hail in him 'the pioneer and exponent of a new taste' (1740), while according to Lacombe (1753) he had succeeded in 'creating a genre peculiar to himself' or, as Baillet de Saint-Julien put it (1753), being the originator of 'a rare, highly personal genre'.

Here, however, the chorus of praise was not so unanimous as it had been for the still-lifes. Public and critics were, as so often happens, creatures of habit; the artist had begun by painting still-lifes and a still-life painter he must remain. The taste of the time had led him to attempt another field, one in which he was not an undisputed master. When later we deal with Chardin's life and character, and his relations with his rivals, we shall find that though in the opinion of the critics there was hardly anyone to vie with him in painting inanimate objects, when he turned to renderings of domestic scenes, he was compared, not always to his advantage, with this or that rival, Jeaurat and Greuze, especially Greuze. And when he ventured into what was for him a new field of art, the portrait, he lost his following altogether. 'If Chardin were to make this his vocation,' wrote La Font de Saint-Yenne in 1746, 'the public would be bitterly disappointed to find him abandoning, or even neglecting, an original talent and an inventive brush and, out of deference to ill-advised opinion, taking to a genre that has become sadly vulgarized.' For, to the thinking of contemporaries, Chardin's genius found its best expression in the still-life.

## CHARDIN AND THE PORTRAIT

This chapter might well embrace the whole of Chardin's œuvre, since that œuvre from end to end is a reflection of the little world in which the great artist had his being. For surely no painter has excelled him in rendering at once the form of an object, its natural

colours and those reflected on to it from other objects. And is not this gift of catching an exact 'likeness', including even the most transient effects, fundamental to the art of portrait painting.

Two facts, however, hamper the biographer; portraits formed only a small part of Chardin's output and for many years he never exhibited any of them. Moreover the few he did exhibit were rather coldly received by critics and public alike.

Not until the nineteenth century were his portraits given serious attention and here again the critics merely followed the lead of the Goncourts. The eloquent description by the two brothers of the portrait of an old woman then owned by Mme de Conantre, must be quoted extensively. 'What solidity, what grandeur, what ease in the handling of the costume! But it is in the flesh tints that we have the miracle of miracles. Here Chardin excels himself. In the rich modelling of the faces he brings out the very texture of slightly wrinkled skin. Streaks of pure red on the cheeks suggest the tracery of fine pink lines impressed by age. A touch of white at the corner of an eye makes us feel the woman is gazing at us and smiling as she gazes. The whole visage has that genial radiance we find in old faces in which there lingers still the mellow glow of a departing day. Nor must we fail to mention the hands glimmering in the shadows, outlined by sudden gleams along the edges; like the ends of the cuffs, the hem of the dress and the cat's back – they are bathed in the lush, tawny golden glow beloved of Rembrandt.'

Once again the Goncourts turned out to be prophets, but in this case their enthusiasm, however justified, was misdirected. The picture owned by Mme de Conantre was (as they admit) hung extremely high. They did not see it well. And they attributed to Chardin a good portrait which must really have been the work of Mme Therbouche. No great matter; all that the 'founding fathers' of modern art criticism said, applies exactly to Chardin.

Let us return for a moment to the chronology of Chardin's œuvre. It was in the 1743 Salon that for the first time he exhibited a portrait. Ten years previously, however, when enlarging certain genre scenes, he had made what amounted to portraits of some of the persons figuring in them. *The Lady sealing a Letter (cat. no 121)* (1733), *The Philosopher Reading (cat. no 145)* (1734), *Young Draughtsman sharpening his Pencil (cat. nos 160-161)* (1737), *The Child with a Top (cat. no 204)* (1741) were in reality his first ventures into portraiture, but he still camouflaged them as 'genre pieces'.

In 1743 when, as already mentioned, he struck out in new directions (after a long illness), he abandoned this somewhat futile precaution, openly set up as a portrait painter, and exhibited *Mme Lenoir holding a Booklet (cat. no 210)* at the Salon. The critics ignored it almost completely and we know it only by the engraving.





Doggedly Chardin kept to his programme and in the following Salon (1746) exhibited two portraits: that of *The Surgeon Andréas Levret (cat. no 213)* and *Lady (?) with her Hands in a Muff (cat. no 212)*. This time, the critics took notice and severely reprimanded the painter. So he knew where he stood. The picture-loving public, or anyhow its spokesmen, disapproved of changes. After beginning as a still-life painter, Chardin had, as we have seen, some trouble in winning approval for his domestic scenes; now he was peremptorily called to order.

There was no question of his getting commissions for 'official' portraits to hang in stately homes or even for the likenesses, serving as tokens of friendship or affection, favoured by the bourgeoisie. Society ladies had their recognized purveyors and the middle-class ladies whom some of our art critics have absurdly described as 'adoring Chardin', took not the faintest interest in him.

Deferring to public opinion, and realizing his portraits were unwanted, Chardin made no more (or, anyhow, exhibited none) for seven years. In 1753, however, he made another tentative venture and re-exhibited *The Philosopher Reading (cat. no 145)* shown sixteen years before. It had a very favourable reception. 'He equals Rembrandt in the general effect, but excels him in the delicacy and accuracy of the drawing.' Now that *The Philosopher* (really an enlarged genre picture) had met with success, he reverted to the 'pure' portrait and sent to the 1757 Salon the *Portrait of the Surgeon Antoine Louis (cat. no 264)* whom Greuze, his rival, also painted later. Not a single critic deigned to mention it.

Chardin accepted defeat and confined himself to exhibiting still-lifes and genre pieces in the 1759, 1761, 1763, 1765, 1767 and 1769 Salons. It seemed that his career as portrait painter had ended prematurely – a fact which there were good reasons to regret. However, in his old age he reverted to the portrait, because he had by then become an invalid and could no longer bear the smell of oil paint. So he turned to pastels and (at the suggestion, perhaps, of his friend La Tour) began painting in this medium likenesses of himself, his wife and his friends. He exhibited them in the Salon under the discreet title of 'Studies of Heads'.

Chardin made his 'début' (at the age of seventy-two) as a pastellist in the 1771 Salon. Did the critics, headed by Diderot, see in this venture more than the proof of indomitable energy? Did they appreciate the very real grandeur and force of expression in these 'studies' – the qualities that the Goncourts, long after, were to perceive in this swansong of a very great artist? 'Go,' they tell us, 'go to the Louvre and see the two portraits in which he depicted himself, veteran progenitor of a mighty œuvre, without a hint of personal vanity, in the homely, slovenly attire of a septuagenarian bourgeois, wearing a night-cap, an eye-shade on his forehead, spectacles perched on his nose, a muffler round

his neck. What astonishing images! This work so violent and so passionate, the density, the hammerings and dabbings, the scratches, the thickness of the chalk, the strokes spread so freely, the boldness which marries unmarriageable tones and throws colours on to the paper in all their harshness, these undertones similar to those which the scalpel finds under the skin – when we step back a few paces all this blends, fuses and becomes luminous, and then, amazingly, we have before us real living flesh, with its creases, pores and sheen, and the soft bloom of healthy skin. What tremendous fullness and density of strokes, the crayon so spontaneous, running wild, yet absolutely sure despite every hazard and free from the hatchings with which until now he had toned down any harshness and linked up his shadows. Chardin attacks the paper, scores it, jabs his crayon into it! How triumphantly he brings to life the face of Marguerite Pouget, swathed to the corners of her eyes in that almost monastic coif so often repeated on his figures! Nothing is lacking in this study of an old woman's face, not a tone, not a feature. To paint everything in its true tone, without painting anything in its real tone – by this tour de force the painter has wrought a miracle.

These eulogies are well-deserved, but they date from the nineteenth century; Chardin did not live to see justice done to his portraits. Diderot's comments at the time were sadly banal: 'Here we find the same free and sure touch, the same percipient eye, trained to seeing the natural world steadily and clearly, and unravelling the magic of its effects.' In 1775 he is still more tepid. 'Chardin's studies do not lack sensibility, but the colour is a little mannered. On the whole I prefer his genre scenes.' The remarks of Dupont de Nemours and Colson on the pastels figuring in the 1775 and 1779 Salons were more amiable, though no more explicit, the artist being commended above all for 'showing so few signs of advancing age'.

Chardin did not lose heart. In 1771, besides his Salon pictures, he made another self-portrait and a *Portrait of an Old Man (cat. no 367)*; in 1773, the *Portrait of Bachelier (cat. no 370)*; in 1775, the *Self-Portrait with an Eye-shade (cat. no 372)*; in 1776, the *Portrait of a Child (cat. no 376)* and the *Portrait of a Young Girl (cat. no 377)*; in 1779 (the year of his death), *The Young Lackey (cat. no 390)* which he sent to the Salon and which was very favourably received, thanks to the admiration of Madame Victoire, the King's aunt. It was thus a portrait which gave Chardin his last triumph.

This short review allows us, in conclusion, to note that Chardin's portrait painting fell into three phases. Typical of the first is the portrait believed to be that of his first wife; a simple, highly coloured, naturalistic, thrilling work in the style of his domestic scenes. It shows us a lady of the middle class coming back from her marketing, the model for a genre piece.





In the second phase Chardin produced portraits which seemed to derive from genre pieces, afterwards enlarged. That of young Auguste-Gabriel Godefroy figures in the *Child with a Top (cat. no 166)*; of young Lenoir in *The Castle of Cards (cat. no 208)*; of *Mme Lenoir holding a Booklet (cat. no 210)*.

The third phase is that of the pastels. Here again Chardin used the full resources of his flawless craftsmanship. Almost all are of the same size (rarely exceeding 60 by 50 cm.) and the execution is as carefully planned, as meticulous, as in his paintings. In his self-portrait in the Henri de Rothschild Collection, one can study the skilful and complete separation of tones embedded on a thick layer of crayon. The technique employed is easier to follow than in the paintings, for the pastel tones do not merge into each other as do the brushstrokes, and the artist's treatment of light, perspective, effects and reflections goes just as far as in the oil paintings. What patience! What fear of not achieving perfection. How much the opinion of society must have counted for this obstinate, stubborn man. How great was his fear that they might not think him perfect.[1]

Thus Chardin seemed to have all the qualities needed to make a successful portrait painter: technical knowledge, good taste, conscientiousness. Why, then, did he fail in this genre? Perhaps because he was too skilled, too keenly alive to the material difficulties of his métier. This painstaking artisan, forever dissatisfied with his work, who never let anyone see him painting, this 'portraitist' of melons and saveloys, was ill-equipped for the unpleasant aspects of the career of a fashionable portrait painter.

And then, above all, his concern for the appearance of things ended by becoming all important – the play of light on surfaces of objects and their reflections on each other; this was all he wanted and never does he look deeper; never did he, like La Tour, penetrate from the face to the soul.

Was it his friend Aved, as we have told, who put him on his mettle, when he extolled the 'dignity' of the figure painter compared with the painter of saveloys? It is possible, and the anecdote sums up the situation well enough. Though not drawn instinctively to portrait painting, Chardin felt it necessary to set about painting portraits for the sake of his career.

1 'For several years before his death he suffered from various ailments which led him to give up, or anyhow rarely to indulge in oil painting. It was then that he tried his hand at pastels, to which he had never given a thought. He did not use this medium for works of his usual type, but for making life-size studies of heads. With these he scored a great success, thanks both to his high proficiency and his broad treatment of these subjects, seemingly so facile, but in fact the fruit of long reflection, for Chardin always judged his work by an exacting standard' (Cochin).

## CHARDIN'S LIFE AND CHARACTER

For nearly a century and a half the traditional 'portrait' of Chardin has held its ground unchallenged; it represents him as a level-headed, aimiable man, answering exactly to the over-worked description: '*le bonhomme* Chardin' – which reminds us of that other eighteenth-century 'bonhomme', Benjamin Franklin.

It is generally agreed that Chardin was gentle, charitable, honest, good-natured and loyal to the interests of the Academy, whose accounts he kept in excellent order for nineteen years, whose library he catalogued and whose Salons he organized. Fearless in his dealings with the strong, he was compassionate with the weak, modest when speaking of his own works and indulgent to those of brother-artists, whom he was always ready to help with advice, and among whom he had no enemies. He never showed disapproval of other men's work, except by his silence. Faithful to his vows, he did his duty by his first wife, tended her in a long illness and, when their fortunes were at a low ebb, toiled indefatigably at tasks often so unworthy of his talent as to imperil his career, in order to provide for her in reasonable comfort. He was an equally good husband to his second wife and spared no pains in the upbringing of his only son, whose loss at an early age left him inconsolable. Despite his unflagging industry, he made little money with his pictures (one of which he bartered for a coat!) and would, indeed, have been hard put to it to make ends meet, without the lodgings and allowance given him by the King. His difficulties, which in 1773 led him to sell his house in the Rue Princesse, the loss of his son, the constant unpleasantness caused by the First Painter and the Superintendent of Buildings, and ill health (he suffered from a gall-stone), combined to sadden the last years of his life, but he died as he had lived, worthily, courageously.

Such, according to his biographers, were the life and death of 'the good Chardin' epitomized in the words of one of them: 'Whether we look into his private life or appraise him as an artist, he is found to be equally deserving of our esteem.' This opinion has been endorsed, beginning with the Goncourts, by many modern art historians. They have even gone further on the same lines.

Panegyrics are often tedious, but this need not mean that the facts related are untrue.





There is nothing more odious than those peevish biographers who, envious of everyone above them, deliberately cheapen the reputations of great men! Happily daily life teaches us to apportion light and shade and, by suitably combining them, to model with reasonable accuracy the faces of our 'heroes'. Perhaps the statue loses something of its glory, but the model becomes more human, less remote, we understand and therefore we love him the more.

This describes what we have come to feel about Chardin; stripped of the flowers of rhetoric of Haillet de Couronne, Renou and other obituarists, he seems to us more real, more distinct. We hope that, after reading the facts, it is difficult not to share our feelings.

What are our sources for a life of Chardin? They are of two kinds: official records and biographers. Let us begin with the latter.

Mariette's 'Note on Chardin' (1749) describes the artist's childhood and early career; the statements made in it tally with those of Cochin, Chardin's bosom friend. These works cover much the same ground; they contain some details as to the usual buyers of his pictures, along with observations on the victory of Genre over History Painting and Chardin's share in it. Nothing is said about the kind of man the artist was.

The obituary in the *Journal de littérature, des sciences et des arts*, that by Renou and another in the *Nécrologe des hommes célèbres de France*, all three written in the banal style of such eulogies, evidently have a common source for those details not already common knowledge. That source may well be information supplied by Cochin, whom everyone knew to have been a close friend of Chardin, an enthusiastic champion of his art and easily approachable. It was only natural to apply to him. The lecture (published in Mémoirés inedits) by Haillet de Couronne, secretary of the Rouen Academy, of which Chardin was a member at the same time as Cochin, is only an embellishment of the sketch sent by Cochin.

Thus every available text leads us back to him. Cochin drew on a source common to him and Mariette, and presumably supplied three biographers with material, and 'briefed' Haillet de Couronne. Fortunately the text he sent to Haillet has been preserved and repays careful study. The accompanying letter, written in a lighter vein, which he addressed to Descamps, President of the Academy of Rouen, along with the manuscript for Haillet, explains what he had in mind. All he was giving his collaborator was a rough sketch, raw material for a full-length study. But the data thus supplied had been carefully selected. Cochin points out that in one passage there is a veiled attack on Pierre, then First Painter, and expresses a fear that, though he has purposely suppressed some details, Pierre may recognize himself and take offence. Moreover Cochin was evidently determined to present

his hero in the rosiest possible light, for he also told Descamps that he was omitting an anecdote concerning the relations between Chardin and Crozat (Baron de Thiers), an incident mentioned only in his letter to Descamps. From it we gather that Chardin had taken offence at Crozat's treatment of him. On one occasion when he called on the Baron, the latter declined to see him, and the enraged artist threw a flunkey down the stairs! The reason why Cochin omitted mention of this incident in the text he sent to Haillet was that he found it 'rather unseemly and unlikely to reflect credit on Chardin. It suggests a lack of self-restraint which might be frowned on by many readers. I cannot help feeling,' he concludes, 'that this anecdote might sully the memory of our friend, and that is by no means what we want.'

A few days later he followed up this letter with another to Descamps. 'I am engaged in compiling some detailed notes on certain facts, but as they are not of a kind to make public, I see no reason for M. de Couronne to have them before he delivers his speech. On the contrary, in so doing I am sparing him the temptation to let something slip out in an unguarded moment.'

Haillet de Couronne rewrote Cochin's text, embroidered it, read it out in public and sent a copy to Cochin, who thanked him for it. After the inevitable compliments, he comments on certain statements made by Haillet. After some quibbles over words (relating to the activities of Chardin's son), he disagrees with Haillet's assertion that Chardin was a model of industry and that his love of work 'never for a moment ceased to be the source of his joy in life'. Taking exception to this statement, Cochin informed his correspondent that his friend was *not* hard-working, and added, 'Though in a panegyric of a friend we can extol his merits, honesty precludes us from attributing to him those he did not have.'

This shows in what spirit Chardin's principal biographer did his work. Though Cochin intended not to forget grievances common to Chardin and himself, he also suppressed certain distasteful facts and even saw to it that Haillet was kept in ignorance of documents which might have tended to impair, however slightly, his friend's good name. He does not falsify, certainly, but he 'forgets' and otherwise seems to follow this principle: it is necessary to tell only those true facts which serve a purpose. What we find in Cochin is veracity discreetly tempered with prudence and partiality. While not detracting in the least from our esteem for Cochin, these considerations justify us in accepting more readily the facts disclosed in the records even when they give a picture of Chardin slightly different from the wholly flattering one presented by his friend.

Before dealing with these facts, it seems desirable briefly to recall the links between Chardin and his biographer. They were based not only on personal regard and mutual





esteem but also on a far-reaching community of interests between the painter and the engraver.

In studying the *œuvres* of certain eighteenth-century painters and the material conditions of their production, there is too often a tendency to overlook the engravings made of them. Prints brought an artist's work to the notice of a very large public and this wide diffusion was a source of profit for both the artist and his engraver. This is a point which well repays closer study; its importance has been demonstrated by such eminent authorities as Emile Dacier, who has shown how much Greuze profited by his association with his four chief engravers, and who also reminds us that both Charles-Antoine Coypel and Oudry took an active interest in the sales of certain engravings of their works. For Greuze, we have exact figures; he himself declared in a legal document that the sales of his prints had brought him in 300,000 livres (i.e. francs). For Chardin and the others too little is known, but perhaps one day a document shedding light on this will come to light. In any case we can be certain that the sale of engravings of his works was very important to Chardin.

Mariette, as we have seen, lamented the wide diffusion of engravings of genre scenes and La Font de Saint-Yenne shared his view. 'The public,' he complained, 'was all eagerness for Chardin's pictures and, since the artist painted only to amuse himself and consequently very little, searched out eagerly by way of compensation engravings of his works.' This widespread popularity is easily accounted for. Not only were the subjects entertaining, but the extreme cheapness of prints (one livre or one livre ten sols each) made it possible to decorate even the humblest homes at a small cost.

Several engravers worked for Chardin, most famous being the two Cochins, father and son, and Bernard Lépicié the elder. While the description of Lépicié as 'Chardin's engraver' is justified by the number and quality of his productions, there is no denying that those by the Cochins were still better; indeed their clarity, their precision, their intelligence are incomparable. The Cochins made engravings of *The Washerwoman (cat. no 135), The Kitchen Maid (cat. no 187), The Copper Urn (cat. no 128), The Kitchen Boy (cat. no 186), The Little Soldier (cat. no 150), Girl with Cherries (cat. no 151)*; while to the credit of Lépicié are *Saying Grace (cat. no 198), The Castle of Cards (cat. no 208), The Governess (cat. no 191), Girl with a Shuttlecock (cat. no 149), The Young Schoolmistress (cat. no 79), The Diligent Mother (cat. no 194), Girl Returning from the Market (cat. no 188), Woman Cleaning Vegetables (cat. no 168), The Philosopher Reading (cat no 145)* and *Child with a Top (cat. no 204)* – in other words Chardin's most successful and most attractive pictures.

Thus the three men were drawn together by their artistic and material interests, and their official duties in the Academy formed another link between them. From 1735 to

1790 the Academy had only two historiographers on its staff: Lépicié and Cochin *fils*, and from 1755 Chardin held the key post of Treasurer to the Academy and played a leading part in its administration. He and his friends provided the only avenue of approach to the Superintendent of Buildings and the King himself. All three were by royal command given quarters in the Louvre. Thus, sponsored by the Academy, there existed a coterie of artists, constantly in each other's company, having the same interests and always ready to lend each other a helping hand.

In 1752 Lépicié obtained a pension for Chardin, but it was above all thanks to Cochin who, as long as the Marquis de Marigny was Superintendent of Buildings, was all-powerful in such matters, that he was given commissions, grants (1763, 1768, 1770) and accommodation in the Louvre (1757). In a letter sent in 1768 to his friend Desfriches Mme Chardin conceals nothing: 'M. Dumont had put in an application, but M. Chardin had done nothing about it; it was now that we learnt to appreciate the warm affection and kindness of our good friend Cochin, who always seizes the right moment to render a service.'

This tribute was well deserved. In 1933 we published the texts showing that Cochin began by asking for a supplementary grant of 200 livres for Chardin and ended up by getting twice as much (in 1770). We also described the circumstances under which Chardin was instructed to make the paintings above the doors at the châteaux of Choisy and Bellevue. When, in 1767, Cochin succeeded in getting this commission for Chardin, he stressed his friend's exceptional talents and pointed out that these pictures would cost no more than 800 livres each. In 1772 he told Marigny that he regretted having assessed these works at a too low figure and managed to get the payment raised to 1000 livres per picture, in view of the fact that Chardin consented to being paid 'in paper', that is to say in government bonds. This did not prevent Chardin from obtaining from d'Angiviller, Marigny's successor, 600 livres compensation for having been paid in stock instead of cash.

Chardin had previously rendered a service to Cochin by taking on the task of collecting subscriptions for his friend's engravings of Joseph Vernet's *Ports de France*, and sending proofs to buyers (1758). Moreover, we shall see how vigorously he championed his friend against Pierre.

Moreover Chardin gave a helping hand to some contemporary artists, copies of whose works he inserted in his pictures; for example Pigalle, who, when he died, had in his house three canvases by Chardin. 'By bringing this work to our attention,' a critic remarked in 1748, 'the artist reminds us that our French School can furnish the purest examples of correct draughtsmanship.' Chardin was on excellent terms with the Vernets, and rented to François Vernet, Joseph's brother, an apartment in his house in the Rue





Princesse. La Tour painted his portrait, and we know of his lifelong attachment to Aved. Lastly, he was a friend of Wille, another engraver, to whom he made over canvases 'out of friendship' at a very low price.

This little world, centred on Cochin, felt as a disaster his fall from favour when the new Superintendent of Buildings, the Comte d'Angiviller, transferred his allegiance exclusively to the new President of the Academy, Pierre.

The long letter sent by Chardin to the Superintendent to protest against an injustice done to Cochin merits careful reading. True, this 'injustice', if not imaginary, was certainly much exaggerated; what had roused Chardin was a remark let fall by Pierre during the incident. Had he not said that 'it was those for whom M. Cochin had procured royal benefactions who started all this trouble'? When Dazincourt retorted that there was nothing blameworthy in gratitude, Pierre went on to say that 'at that time grants were being handed out to everybody!' The remark was tactless, offensive and unjust, but there was unfortunately some truth behind it. Cochin of course was not getting government money 'handed out to everybody', his taste was good and we can still approve of most of the men he favoured. But he certainly had a tendency to favouritism, won over the Superintendent of Buildings to his views, and saw to it that his protégés were accorded grants, commissions and free lodgings. Marigny's administration – Cochin's, in other words – had adopted a certain line of conduct and kept to it. The new Superintendent, all for 'high art', considered that Chardin and Cochin had been sufficiently recompensed. This explains the harsh remark by Pierre that we have quoted, and also the innuendoes and omissions in Cochin's 'Essay on the Life of Chardin'. It also shows why the 'Essay' cannot be wholly relied upon.

After this account of the sources we will now turn to the recorded facts. We have gleaned much useful information from the series of critiques of the Salons. Concurrently with the 'Proceedings of the Academy' and legal documents of various kinds, they often throw light on matters which Chardin's biographers left in the shadows; first of all his relations with some brother-artists outside his circle.

As we have seen, it was not all plain sailing for Chardin at the beginning of his career. The material difficulties every young painter encounters were much aggravated by the fact that even in the field of the still-life (the only genre he practised at first) he had illustrious predecessors, two at least of whom, Desportes and Oudry, were still alive. At the beginning of his brief biography Mariette does not fail to point out this 'handicap'. His relations with Desportes, a much older man (1661-1743), seem to have been wholly amicable; indeed in 1737, at the time of his first wife's death, Chardin owned two copies of animal pictures after Desportes.

Oudry, however, was almost his contemporary; he had started painting still-lifes in 1712, when Chardin was thirteen. Public, critics and Academicians continually set them in opposition to one another. In 1751, both served on a committee appointed by the Academy to decide on the admission of a flower painter. In 1753 Abbé Garrigues, comparing the styles of the two artists, observed that Oudry's was a 'more studied' and 'smoother' execution. The Goncourts tell a story (we do not know exactly what they are referring to) of the two artists engaging in a contest – like that of Racine and Corneille – in which each exhibited a picture of the same subject, a bas-relief; no decision seems to have been made as to who was the 'winner'. There is nothing, then, to surprise us in the fact that this smouldering antagonism burst into flame. In 1761, Oudry, furious at the place that Chardin, who was in charge of hanging the pictures at the Salon, had assigned to his work, insulted his rival, whose side was taken by the Academy. This is about all we know, but it is revealing inasmuch as this violent outburst, officially recorded, confirms what we might well have guessed. Strangely enough, hardly anyone seems to have drawn attention to this text.

Even at the height of his fame, Chardin had to hold his own against dangerous rivals whose work was, of course, constantly compared with his. Thus in the field of domestic scenes he came up against Greuze. At the Salon of 1757 the group of pictures sent in by Greuze, somewhat similar to Chardin's, created a sensation and gave rise to comparisons of the work of the two artists, usually in favour of the latter. Speaking of the 1763 Salon, all that Diderot (who on other occasions had showered praise on Greuze) found to say was that on inspecting Chardin's *Rayfish (cat. no 46)* Greuze had heaved a deep sigh: 'This praise is briefer and carries more weight than mine.' Two years later he felt the need to assert the definite superiority of Chardin. 'He is as far above Greuze as the sky is above the earth.' Though he could hardly have been more explicit, the mere fact of Greuze's name being coupled with his must have annoyed Chardin and his friends – as is suggested by a brief text, which somehow escaped destruction. It records the fact that when in 1768 Greuze wished to enter earlier than was usual into occupation of the quarters assigned him in the Louvre, Cochin, in reporting the incident to Marigny, reminded him that Chardin, in similar circumstances, had on a previous occasion shown more tact. Then, again, there was Jeaurat whom, in 1753, a critic rated above Chardin. 'Couldn't he have given Jeaurat his due,' Cochin protested, 'without insulting Chardin?' In 1755 Jeaurat was likened to Racine, Chardin to La Fontaine – how the eighteenth century loved such parallels!

As we have seen, Chardin was an eminently practical man. He knew he had to struggle to preserve a status whose material and moral advantages meant much to him.





He made use at the same time of his official position, his friends and the publicity afforded by the new art press.

In 1755 he was asked to hang the Academicians' pictures in the Salon and in 1761 this temporary appointment was made permanent. Those who hold such posts have always been the target of attacks by artists and critics, but, despite Cochin's assertions to the contrary, Chardin seems to have acted with considerable tact. Oudry, however, angrily protested in 1761 against the placing of his work and Diderot accused Chardin of relegating to 'a dark corner' Boizot and Millet, who were not his friends. There were more protests in 1765 when Chardin, having placed a picture by Challe alongside one of his own, evoked another repimand from Diderot. 'Monsieur Chardin, one doesn't play such tricks on a colleague; you had no need of a foil to show off your own work.'

In 1769 it was the turn of Greuze to be the victim. Diderot returned to the attack. 'Our "picture-hanger" Chardin is a wag of the first water, he delights in practical jokes. No doubt they benefit both artists and public: the public are given opportunities of improving their taste by making close comparisons; the artists between whom he establishes a contest in which they risk their reputations. This year he has played a cruel trick on Greuze by hanging the *Child playing with a Black Dog* between the *Girl praying to Cupid* and the *Girl sending a Kiss*. He has found a way of using one of the artist's works to kill two others. A good lesson no doubt, but a harsh one. When placing two works by Loutherbourg below two Casanoves, he certainly did not consult the former artist; by confronting La Tour's pastels with those of Perronneau, he has barred the doors of the Salon to the latter.' (It must be remembered that La Tour was a personal friend of Chardin, whose portrait he painted in 1760 and exhibited in the next year's Salon.)

Caprice, whims, one might say. We find these whims too often repeated, too pronounced. Above all, we find that these misplacements served too much the advantage of a man who, as we shall see more and more clearly, never forgot his own interest. Let us now turn to Chardin's relations with critics and the public.

Cochin tells us he was not hard-working. Throughout the first part of his career his friends, when writing for the Press, made a point of glossing over this side of his character or even of turning it to his advantage. That so few works by his hand came to the eyes of the general public was due to two causes: first, that he worked slowly and was never satisfied with what he had done; secondly, that no sooner were his pictures completed than they were snapped up by rich foreign connoisseurs. This was the explanation given time and again – in 1745, 1747, 1748 and 1769.

However, the critics ended by losing patience. In 1748 one of them said 'the public would be glad to see more works by Chardin', and three years later 'the public is vexed

at never seeing more than one picture by so skilled a hand. Given M. Chardin's talent, how it would rejoice the hearts of art-lovers if he were as industrious and productive as M. Oudry!'[1]

The admonition was severe – and took effect. In 1753 Chardin exhibited no fewer than eight pictures. It was high time, for while Baillet de Saint-Julien confined himself to accusing the painter of 'laziness', Abbé Garrigues and La Font de Saint-Yenne spoke more brutally of 'senility' – which was premature, to say the least. Hard-pressed, Chardin had to appeal for help to the faithful Cochin who in a witty letter reprimanded the hack-writer for his 'mean calumnies', though later, in 1780, he had to admit that they were 'not wholly unfounded'.

But those 'carping critics who always dogged his footsteps', as Cochin put it, were not to be rebuffed and in 1755 it was rumoured in some quarters that Chardin was losing heart. 'Some ill-disposed persons have declared that he was so much vexed by the criticisms of his work at the previous exhibition that he has taken a mild revenge' (by exhibiting only two pictures). This comes in a letter describing the 1755 Salon, and the writer adds: 'Can there be any truth in it?' Happily for Chardin he found a champion in Diderot.

Diderot's attitude was ambivalent. To begin with he spoke highly of Chardin. In 1753 he merely drew attention to *The Philosopher Reading (cat. no 145)* 'among the very mediocre group of pictures' sent in by the artist to the Salon of that year. 'For a long while,' he wrote in 1761, 'this painter has never finished anything properly,' and follows with a long diatribe in which Chardin is included in the class of 'careless painters'.

Suddenly, in 1763, Diderot changed his tone and lavished enthusiastic praise on Chardin. We can only guess at the reasons for this change of heart. Probably, as a result of closer, more intimate relations between the two men, Diderot came to a better understanding and appreciation of Chardin's art. From now on the artist had in Diderot the most active and enthusiastic of champions. The *Salon* articles did not appear in book form, but Diderot 'talked' them everywhere in Paris and they were circulated throughout Europe. He was much better suited than Cochin, a model of discretion and moderation, for building up Chardin's reputation abroad.

Many texts could be cited. Alas! Their eloquence no longer carried conviction; the public had grown tired of Chardin. At most a friendly critic stated now and then that some of his recent pictures recalled those 'of his best period' (1765). Even such outstanding works as the 'Attributes', painted for the Château de Choisy, attracted no attention. And Diderot was almost alone in extolling the wonderful pastels of Chardin's last years.

[1] Le Comte and Coypel, *Jugement sur les principaux ouvrages*, 1751, p. 31.





It is clear that the artist made full use of the pens of his friends – for obviously Cochin's and Diderot's articles, despite their manifest sincerity, were also friendly gestures. Cochin admitted this and, as we have suggested, Diderot's 'conversion' probably resulted from the growing intimacy between the two men. This is borne out by the number of quotations of remarks let fall by Chardin in private conversations, with which, after his change of heart in 1763, Diderot studded his critiques.

Who could blame Chardin for profiting by the services rendered him by his friends; it says much for his character and genius that he was able to enlist such fervent and faithful support. Who could reproach him for the skill with which he made use of the *Mercure de France*, the leading artistic and literary periodical of the day? One must note the touching support which this journal (often no doubt 'inspired' from outside) always gave him. We see this particularly in the articles reviewing each Salon, which at once extol Chardin and answer his detractors. We see it also in the short, flattering notices of engravings of his works. 'Prints of M. Chardin's works are invariably successful' (1747). 'This print brings out excellently the contrast between the whiteness of the fair-haired woman's skin and that of her headdress and muslin tippet, a bold effect that must have been particularly difficult to reproduce in an engraving' (1753). Chardin, too, knew how to manipulate the Press. We find his friends, briefed doubtless by the artist, using an argument often brought to bear nowadays on reluctant curators of museums: 'The picture *must* be bought, otherwise it will go abroad and France will be the loser.'

We have still to deal with an important factor in Chardin's life: the material conditions of his situation, his income and the family he had to support. Our sources here are for the most part officially authenticated documents (see also those published in full in our *Chardin* of 1933).

Mention has been made of the account given by all the artist's biographers, following Cochin, of the painter's first marriage. He had met Marguerite Saintard, his wife to be, 'at a small private dance given by decent middle-class folk'. All lay stress on Chardin's loyalty towards a girl whose parents had become penniless, and his readiness to jeopardize his prospects in order to provide for her when she developed a lung-disease. All this is true and we have found ample evidence of its truth. But Chardin worked hard and when the first Mme Chardin died, they were not so desperately poor as used to be believed.

At this time the Chardins were paying rent of 200 livres a year – a fifth of Mme Chardin's dowry – for the three rooms they occupied, in which were furniture and pictures worth nearly 400 livres and silver to the value of 792 livres. Their debts were relatively small, 200 livres owing to the colour merchant and 450 to Mme Chardin *mère*,

and almost covered by the sum (500 livres) owing to Chardin for pictures already delivered. He then owned several paintings and engravings: a sketch (of a battle scene) by Watteau, a painting by Christophe, two overdoor panels (of grapes) and classical engravings by Audran after Lebrun's *Battles of Alexander*. He also owned two copies (perhaps by his own hand) of works by Desportes and three still-lifes painted by himself. The funeral expenses were rather high (200 livres), but Chardin, always prudent in money matters, drew up a list of them and of 'housekeeping expenses' incurred before his wife's death and paid by him afterwards; and even of the cost (42 livres) of making an inventory. On attaining his majority, Jean-Pierre Chardin, as his mother's heir, was to refund his share of these expenses.

Shortly after his bereavement Chardin resumed work. He stayed on in the house in the Rue Princesse rented by his family, where his mother and his brother Juste, a master cabinet-maker and the wealthiest member of the family, were living. With him were his son Jean-Pierre, aged six in 1737 (his daughter Marie-Agnès had died at the age of two in 1735) and his domestic servant, Marie-Anne Cheneau. After his mother's death, his brother Juste bought the house. Juste, as already stated, was a man of means; he had nine children, born between 1734 and 1949. It would seem that Juste and his family acted as Chardin's representatives while he was a widower; this is suggested by the fact that his brother's name always stands beside his own on legal documents. Marie-Anne Cheneau may well have been the model of *The Kitchen Maid (cat. no 185)* and the servant who figures in many of his pictures of the period. One of Juste's children was the sculptor (born *c.* 1743) to whom his uncle lent a helping hand in 1765. Jean-Pierre Chardin stood godfather to his cousin Jean-Juste in 1739; Juste died in 1794. Chardin had another brother, Noël-Sébastien, a small shopkeeper (born in 1697 and still living in 1775), and two sisters. One, Marie-Claude, was born in 1704 and in 1720 married a silk merchant named Bulté who set up in business, without her, in Amsterdam. Evidently the couple did not get on well together; Marie-Claude stayed with her mother in Paris (in the Rue Princesse) until Bulté's death, when she married a wine merchant named Mopinot. The other sister, Agnès, seems to have died young. Chardin appears to have kept on intimate terms only with his brother Juste.

He was a close friend of Aved, of Godefroy the jeweller, of the dealer Mahon, and of Lenoir, a businessman whose family often figured in his paintings. For, after his wife's death, he often painted children with their mother – showing how much he regretted her absence in his own life. It was one of his friends, presumably Lenoir, who introduced him to a widow aged thirty-seven, Mme de Malmoé, née Françoise Pouget. Our theory that it was Lenoir through whom he met this lady is based on the fact that at Chardin's second





marriage Lenoir acted as 'friend of the bride'. Moreover in 1769 Lenoir settled on them an annuity (perhaps in payment for a shop).

Here, again, we have evidence of Chardin's thriftiness and sound sense of the value of money. For at the time of his second marriage his savings, after paying all expenses, amounted to 5000 livres. There was also the sum of 3810 livres left him by his mother, who died on November 7, 1743.

We do not know, and probably will never know, much about the circumstances of Chardin's life at the time. Some facts, however, lead us to certain conclusions. The artist had spent a number of years, not so hard as legend has told, but without great ease. He had even been forced to borrow small sums from his family, who, as we know, had good practical sense. During the first half of 1742 he was ill; then in 1743 he lost his mother. These events may well have led him to think seriously about the future. His illness had reminded him of his financial insecurity, and his mother's death, though it brought him a little money, opened his eyes to the limited resources of his family. This may account for his resolve to 'marry well', and his choice of a well-to-do widow.

The marriage settlement (dated November 1, 1744) was drawn up in the presence of witnesses of good standing: Jean Daché, banker and stock-broker; J.-J. Lenoir, merchant and burgess of Paris; Aved; Juste Chardin, the painter's brother, guarantor by implication of the family's approval of this 'sensible' marriage. From it we learn that the second Mme Chardin owned a house in the Rue Princesse, a shop in the near-by Foire Saint-Germain, 857 livres annual interest on a capital of 24,000 livres, 119 livres income from the Clergé de France, 2000 livres in silver (cash and silverware), and three shares (unspecified) of an annuity.

The future of the married couple was well provided for. But what kind of a marriage was it? We know Mme Chardin from her portraits, some letters and from notes made by two contemporaries. It has so often been observed that Mme Chardin's portraits provide 'a perfect example of the French bourgeoise' that there seems no reason to dwell on this hackneyed theme. The few letters by her that have survived suggest that, though possessing all the virtues of a conscientious housewife, she was not a very distinct personality. From a note from Chardin to d'Angiviller we learn that she assisted her husband in his duties as Treasurer of the Academy and that between them they got the accounts into perfect order. And, finally, we know that in the offices of the Superintendence of Buildings the Chardins were considered rather 'grasping'.

All these details combine, it seems, and for once the traditional portrait appears true enough. A worthy, dutiful wife, she saw to it that her husband lived in peace and comfort in his declining years. On the other hand, she does not seem to have shown much indulgence

to her step-son. Were Chardin and his wife too strait-laced, or was Jean-Pierre, as Cochin tells us, a mere playboy, incapable of settling down to anything? In any case his life seems to have been as disturbed as it was brief.

None the less, Chardin did what he could to help his son, who had adopted the same profession as himself. On April 6, 1754 he attended the meeting of the Academy at which his son was authorized to compete for the Grand Prix and he was also present when on August 31 of the same year the young artist was given this much-coveted award. Cochin, in a letter to Haillet, tells us what had gone on 'behind the scenes'. The youngster owed his success to his father's backing; an incompetent painter (though the least incompetent among the candidates), he did not deserve this award and Cochin opines that the Academy would have done better to refrain from making it that year. Cochin adds some wise remarks on 'paternal blindness' and the difficulty of refusing anything to an artist so highly esteemed. Clearly Chardin was ready enough to help his son, so long as it cost him nothing. He did the same thing for other members of his family. Chardin was present at the meeting of the Academy at which his nephew Jean-Sébastien, an artistic nonentity, was awarded the third medal (1765) and the second (1768), and it was solely due to his uncle's prestige that the young man was allotted a room (to which he was not strictly entitled) at the Academie de France in Rome.

For three years young Chardin worked in Paris; on one occasion he exhibited a history painting at Versailles. In 1757 he came of age and his father had to render an account of his guardianship. It was now that Chardin saw the good effect of his precautions in the past, and the accounts drawn up in due form at the death of his first wife served him in good stead. In these, the funeral expenses and the list of assets were set forth and, as was his legal right, he handed his son a statement of the sums he owed his father on this account. As for the surplus, that is to say the share of his mother's estate that Jean-Pierre might lay claim to, Chardin pointed out that the expenses he had incurred for the education and maintenance of his son far exceeded the sum provided by his share of the estate. Accordingly he called on Jean-Pierre to sign a formal renunciation of his claim on his mother's estate, and like a dutiful son the young man complied.

The deed was duly signed on August 11. The next morning, at 8 o'clock, Jean-Pierre hurried to the Court of Justice at the Châtelet and lodged a protest, couched in violent terms, alleging that he had counted on his father's good faith, that he had at first 'totally' refused to sign the document and that he had done so only under pressure, accompanied by threats.

This is the only direct evidence we have regarding relations between father and son, but it shows clearly, that there was complete misunderstanding. Was it that Jean-Pierre





was a spend-thrift and, in his own interest, was it necessary to refuse him his share of his inheritance? Or was Chardin hard in money matters? Or was he, as seems more likely, quite ready to pay what he should, but urged not to do so by his second wife?

Anyhow, on September 9, young Chardin was given his travelling expenses and on September 13 his authorization to study at the Académie de France in Rome. On his way back in 1762 he was kidnapped by pirates. We can find no record of the steps doubtless taken by his family to procure his release, but they were evidently successful. In 1767 he went to Italy again, in the suite of the French ambassador, de Paulmy, and, it would seem, never returned. Cochin says he killed himself. All Chardin's biographers declare that he never ceased to mourn the loss of his son, 'his only consolation'. That may be so, but to modern eyes it may well seem that Chardin's treatment of his son (modelled no doubt on the treatment he had received from his own parents) was a bit too rigid and strict. 'Monsieur and Madame Chardin,' we read in a communication made to d'Angiviller in 1779, 'were always very thifty, rather grasping.' This remark, admittedly unfriendly, was true. The Chardins, though never short of money, had a shrewd sense of its value.

Besides a justifiable concern for managing to best advantage their private property, they always had an eye to 'royal benefactions'. Chardin was given valuable commissions, emoluments and, from 1757, lodgings in the Louvre. So long as Cochin held his post, all was well, the royal manna fell abundantly, benefactions steadily increased. But the golden stream dried up in the time of d'Angiviller and Pierre. However, when in 1775 he resigned his position as Treasurer of the Academy, Chardin applied successfully to d'Angiviller, 'despite the prevailing financial stringency', for a gratuity. In 1778 he went further, asked for a pension equal to his former salary as Treasurer and even for three years back pay. Mme Chardin persuaded her husband to add to his official application a postscript, quite in the Cochin manner, 'You would not have detracted from the value of your Report, had you mentioned all the trouble, the infinite pains, I took in the service of your administration and I am not satisfied with the empty compliments paid me by the Academy at the time; if recompense is due, surely the lady who acted as treasurer has a right – and the only thing she desires is a promissory note to the new treasurer instructing him to pay arrears from 1755.'

Alas, d'Angiviller was adamant and replied drily by listing the sums already received by Chardin, reminding him that the post of Treasurer of the Academy was normally filled without pay by one of its members. But Mme Chardin never forgot anything; four days after her husband's death (he was buried on December 7, 1779) she returned to the attack and petitioned d'Angiviller, no doubt also under the title of 'a pension', for the

continued payment of some part at least of her husband's allowances. It is not surprising, knowing her financial state as listed in a later paragraph, that this request was refused.

It would be interesting and instructive to ascertain in this survey of an artist's estate what prices he was paid for his pictures and what income he could count on. On this point, unfortunately, we know almost nothing.

Judging by the prices paid for Chardin's pictures at public sales during his lifetime, it would seem that he made little money. This may have been partly his own fault for (Renou tells us) 'he blushed and grew flustered whenever he was asked to name a price for his works'. At the La Roque sale in 1745 the Comte de Tessin bought *The Embroiderer (cat. no 172)* and *The Draughtsman (cat. no 176)* for 100 livres, and at the same sale the *Child with a Top (cat. no 204)* went for 25 livres, *Girl Returning from the Market (cat. no 188)* and *The Governess (cat. no 191)* for 164 livres. But with the years the value of Chardin's pictures seems to have risen; at the La Live de Jully sale in 1770 *A Good Education (cat. no 226)* and *The Draughtsman (cat. no 225)* brought in 720 livres; in 1760, at the sale of the Comte de Vence, *The Kitchen Maid (cat. no 187)* and *The Kitchen Boy (cat. no 186)* went for 551 livres; and finally, in 1770 at the Fortier sale, *Saying Grace (cat. no 279)* rose to 900 livres.

Moreover we must not overlook the high prices paid in Chardin's lifetime for certain pictures: 1800 livres (on the evidence of Mariette) for *The Diligent Mother (cat. no 196)*.[1] And, finally, we must allow for the profits he undoubtedly derived from sales of engravings of his works.

The inventory drawn up after the artist's death gives us a reliable idea of the Chardins' financial situation. Between them, husband and wife owned furniture valued at 598 livres, pictures worth 200 livres, jewellery and silver priced at 5000 livres, clothing worth 280 livres. Investments in government securities brought in a yearly income of 5051 livres, while the artist's allowances from the royal purse amounted to 1400. Thus, besides being given free quarters in the Louvre, the Chardins had an assured income of 6451 livres per year – or 'between 5000 and 6000 livres from government securities' according to the report drawn up by d'Angiviller's office when Chardin's widow was aking for a continuance of her late husband's pension. It is only fair to add that this relative affluence was mainly the result of hard work and thrifty living.

Any writer who is tempted to commiserate with the Chardins might do worse than study the inventory made after the artist's death. The picture we get from it is that of a well-appointed middle-class home; indeed, reading the list, we almost feel we are step-

[1] We suspect Mariette of exaggeration; Cochin says that 'the highest price he ever got for a picture did not exceed 1500 livres.'





ping into their drawing-room in the Louvre overlooking the Rue des Orties, furnished with a rosewood marble-topped table enriched with brass work, two rosewood corner cupboards, a piquet table, another table, six beech-wood straw-bottomed chairs, two easy-chairs, two deep arm-chairs with crimson cushions and two shallower arm-chairs. The inventory goes on to tell of a mantelpiece with a large mirror over it and a pier-glass to match, a Boulle-style clock with a leather case, many pictures by the master of the house[1] and his friends, Silvestre, Vernet and Cochin, and statuettes by Pigalle. Then comes a list (with weights) of the silverware: six dishes, a soup-tureen, two fruit-dishes, a porringer, two goblets, a dozen forks and spoons, a soup-ladle, two ragout-spoons, one sugar-spoon, a spoon for olives and another for mustard, six plain coffee-spoons in silver plate, and finally twenty 'decorative pieces' of tableware. There follows an account of Chardin's wardrobe: nine suits of clothes, including one in crimson 'cut' velvet, one in blue Pekin, another in reddish-brown *bouracan*; an overcoat, two frock-coats (with waistcoats assorted), three pairs of velvet breeches, two satin dressing-gowns, a walking-stick with a gold crutch-handle, a gold watch with signet, an agate snuff-box, two swords with silver hilts, and jewellery valued around 1200 livres. Everything goes to show that Chardin led an honest, comfortable life, a little narrow, a little cold. Thus it is that the artist himself has painted the interiors of the houses of people of his own world. It is obvious, in short, that his biographers were quite wrong when they described his last years as spent in an atmosphere of unrelieved gloom, romantic poverty.

The study of some obscure or controversial points in the artist's life and *œuvre* has led us to look at his career from a new angle. And it has furnished us with enough new ideas to justify the method we have followed.

We hope to escape the charge of irreverance. Nothing, as we have already suggested, can be more misplaced than systematic disrespect towards a man of genius. But it is absurd to think that Chardin has need of anything but the truth. We see henceforth an authentic Chardin, worthy of our esteem and admiration, but nearer to us, more directly appreciable.

Chardin had excellent judgment, sound common sense, a proper pride, a sense of decency and an unfailing probity that enabled him to safeguard the welfare of his friends, to whom he was devotedly attached, no less effectively than his personal fortune. But he was also temperamental, courageous, if a shade over-impulsive, quick-tempered, watchful of his own interests, at once shrewd and obstinate when it came to defending them – he is

[1] Chardin owned some 35 paintings by himself; they were valued at greatly varying sums; most of them at 24 livres (the price of a Jouvenet) or 6 livres (price of a drawing by Cochin). A 'bas-relief', however, is priced at 500 livres and a replica of *Un Jacquet* at 300 livres.

successful in his affairs. He was well turned out, clean, and even during his last illness insisted on his daily shave. And he died, comfortably off, having arranged his life and his career as carefully as his personal appearance.

Do not these traits correspond in every respect with the portrait of the traditional middle-class Frenchman? A self-esteem tending towards pride, kind-heartedness tempered by avarice (natural child of thrift) – all these compose a portrait of the artist truer to life than the one presented by his early biographers. They were true romantics; claiming to trace the likeness of a typical French bourgeois, sober, sensible, straightforward, they have turned him into a hero of Balzac. Chardin had his share of the hardships common to all human beings, but he was never wretchedly poor, never a slighted or an embittered artist.

Thus a saner, clearer appraisal is henceforth possible of the artist's work, his family, and his evolution, essentially that of a conscientious craftsman; above all of his early days, and also of his relations with the public, critics and officialdom. Thus disappear the simple but false ideas too readily accepted and repeated by art historians. We have too often been told that until the nineteenth century no art criticism worthy of the name existed in France, nor could the artist count on a discriminating public but was entirely dependent on wealthy patrons. On the contrary, as we have seen, in Chardin's time the artist had a public and there were competent critics whose verdict could not be disregarded by an artist who, like him, had to carve out a career for himself.

His work, in short, appears to us wholly traditional, in inspiration, in origin and in its tendency. All the genres which he loved had been cultivated before him, they continued in his lifetime and after his death. A consummate artist, he won a place for himself at the summit of art for all time, but he did not blaze a trail or usher in an epoch. Fouquet, Poussin and David, far more than he, left an imprint on their centuries and opened up new paths. Chardin followed a tradition which will never cease.

In the foregoing pages we have dealt with all the wrong reasons which could make us love Chardin and his work. He was not a model of bourgeois virtues, nor a spokesman of the *tiers-état*, nor a popular hero, nor the creator of a new genre or a new technique. He was something different and something better: a born painter, and among the greatest who have ever lived.

In his case, as with hundreds of artists and writers, it was the force of circumstances that shaped his work and determined the evolution of his genius. Of working-class origin, working without enthusiasm, but with absolute conscientiousness, working with seriousness and application he made the most of the wonderful talent bestowed on him by nature. A painter from the beginning, devoting himself almost exclusively to mastering the technique of handling brush and colours, he only wanted to find in painting the





means of expressing all that his genius could see around him and wanted to record: the interplay of materials and of light, even impressions normally given only by the sense of touch.

It was his toal dedication to technique, to the physical properties of his medium, that, after he had attained the most complete success in his art, assures him always a rational and lasting following among the painters most emancipated from tradition and set rules.

If Chardin could at the same time be admired both by Diderot and the Goncourts and if he could serve as a master to such men as Jeaurat, Cézanne, even Picasso – if, in a word, he has commanded universal admiration for a century and a half – this is because he justly ranks as the most conscientious, most laudable, most happily inspired of master-craftsmen.

## THE INFLUENCE OF CHARDIN

Chardin died in 1779 yet, as Charles Sterling has rightly pointed out, the whole of the eighteenth century is really 'Chardin's Century'. He had many followers, whom the public appreciated even more perhaps than the master himself. Thus, even before 1745 Philippe Canot, whose paintings are known today almost exclusively through the engravings of Le Bas,[1] took over Chardin's genre subjects, but treated them on more sentimental and elegant lines (the *Dancing Master*, the *Twelfth-Cake*). Also in the work of Lépicié, Jeaurat de Bertry, Dumesnil and Eisen we find a growing emphasis on elegance. As regards still-lifes, those whom Diderot described as 'Chardin's victims' – Bachelier, Roland de la Porte, Mme Vallayer-Coster and Bounieu – simply followed in his footsteps.

Art-lovers did not discriminate between them; the more Chardin's reputation rose, the more a tendency developed to label every still-life and every genre scene of the bourgeois type 'a Chardin'. Connoisseurs bought these works in large numbers and they figured in all the best collections until 1789, when the Revolution dispersed picture-buyers and collections, and there was a total break in the production of such works.

Under the First Empire Chardin was not particularly appreciated, nor under the

[1] It often happens that when we see for the first time a picture by a minor master of the eighteenth century with which we have long been familiar in the form of engravings, the effect is keenly disappointing. This is due to the prodigious virtuosity of the engravers of the period, who in their reproductions of mediocre originals improved them almost out of recognition. We give examples of this on a later page.

Restoration. As François Benoit points out, 'the still-life (*nature morte*) was hardly suited to a society so very much *alive*'. Some of his pictures, however, found their way to the sale rooms, but they came from collections built up in the eighteenth century, some of them before the artist's death. They figured in the collections of Charles de Valois (sold in 1808), Nogaret (1806), Bouchardon (1808), Robert de Saint-Victor (1822, though Saint-Victor was born in 1738); in large numbers in the Silvestre Collection (sold in 1811), and also in the Lemoyne Collection (the pictures by Chardin had been withdrawn from his sale in 1778). Vivant-Denon had some in his famous, highly eclectic collection. But there is no denying that Chardin's genre scenes had gone out of fashion and his still-lifes had little appeal for a generation which preferred the flower pieces of Redouté and his rivals.

It was left to miniaturists of the early nineteenth century to inaugurate Chardin's return to favour; Saint and Constantin bought several Chardins at the Vivant-Denon sale in 1826, and it is easy to see why these 'little' artists kept to eighteenth-century traditions and liked Chardin's work. They did much to foster this taste around them and it made rapid headway. Watteau's fervent admirer, Cypierre, owned five Chardins; these came on to the market in his sale of 1845. Marcille père started his collection and bought quite a number of still-lifes at the stalls on the Seine bank, paying '10 to 20 francs apiece, never more than a louis', so his sons told the Goncourts. The latter also recounted a contemporary anecdote: that of a dealer by the name of Aubourg who had found a Chardin in a cobbler's shop. The cobbler saw in it a scrap of painted canvas just good enough to wrap his feet in on a cold day.

Lacaze started his collection at about the same time as Marcille and in 1847 exhibited some works from it at the Association des Artistes. At this same exhibition the singer Baroilhet, a great admirer of Goya, exhibited Chardin's *The Monkey Antiquarian (cat. no 201)*, and Baron Schwiter, a friend of Delacroix, contributed *The Copper Urn ( cat. no 133)*, a picture of a woman drawing water from a copper cistern (subsequently acquired by the National Gallery, London); the Baron also possessed a Chardin still-life.

Marcille kept open house to artists, in particular Decamps who was a great admirer of Chardin, and despaired of ever equalling the Master's 'whites'. Decamps owned a still-life in which these figured, *The White Tablecloth (cat. no 73)*, now in the Art Institute of Chicago, and he was greatly influenced by Chardin. Granet, curator of paintings at the Louvre, bought for the Museum at the Bruzard sale (1839) for 146 francs, the two well-known pastel portraits of Chardin and his wife. Arsène Houssaye was now beginning his studies of eighteenth-century art and in 1846 Pierre Hédouin published in the *Bulletin des Arts* the first catalogue of Chardin's works.





Under the Second Empire the taste for Chardin steadily developed, largely owing to the lead that had been given by Baroilhet, Lacaze and Marcille. Works by Chardin were exhibited in 1852 by the Association des Artistes; in 1860 by Martinet, the dealer and friend of Manet, who did not fail to show an interest in them. Chardins were owned by Walferdin and the Duc de Morny, and at the Morny sale in 1865 the *Lady with a Bird-Song Organ (cat. no 227)* fetched 7100 francs, a price that created a sensation. A sale of Marcille's pictures took place in 1857, but none the less his sons still kept a number of Chardins, so many indeed that the Goncourts said a visit to Camille Marcille was indispensable if one wanted to do justice to the artist.

For there was now keen competition for works by Chardin; he was taken up by the Realists who hailed in him their master, and his still-lifes were much more sought after than his genre scenes. Champfleury, Courbet's friend and adviser, bought some and at the Jules Boilly sale in 1852 the Louvre bought the still-life *Hare, Gamebag and Gunpowder Box (cat. no 36)*. Baroilhet, who had a fine nose for the latest fashion in art, sold off his still-lifes in 1860, to the indignation of Charles Blanc; at the Laperlier sale half of the twenty-one Chardins were still-lifes. Some art critics, indeed, protested against the current vogue for Chardin's work; Lachaise (*Manuel de l'amateur*, 1866, p. 343) declared that his admirers went too far and, in adversely criticizing the contemporary realist movement, he disparaged the painter of *The Rayfish (cat. no 46)*. 'He is an excellent realist, but surely art's mission is not the representation of musical instruments, glasses or bottles, a saucepan or a domestic mortar.' And he adds that Chardin's still-lifes were being 'over-valued'. This was not the opinion of Frédéric Villot who published in 1855, in the Louvre Catalogue, an appraisal of Chardin that carried weight. Nor was it the opinion of such artists as Manet, Philippe Rousseau, Bonvin and Vollon, who made no secret of their enthusiasm for Chardin's still-lifes. These commendations did not fail to take effect; when, for example, Laperlier was getting together his famous collection, he called in as his adviser the realist painter, Bonvin, who had been introduced to him by Marcille. 'M. Marcille's father had christened me "the modern Chardin",' Bonvin explains, 'because of my *Cook*; I took Laperlier to Marcille's place and ever after he lived only for Chardin.' But Laperlier's judgment was still unsure, he bought indiscriminately all the pictures brought to him by second-hand dealers and Bonvin, whom he called in on each occasion, had to put him on his guard. At last, to improve Laperlier's taste, he persuaded Marcille to lend him for a while some of the pictures in his collection.

Meanwhile the sale prices of Chardins were extremely high; writing in 1864 Lejeune speaks of their vogue, adding that 'for some years they have been worth their weight in gold'. Forgeries were coming onto the market, but (Lejeune is again our informant) these

forgeries of the master's domestic scenes, 'though expertly faked,' should not deceive anyone; 'they can be detected by their dull light and yellowish glaze.' Painters were now making free copies (which, later, came on to the market as authentic Chardins) to train their hand and eye.

It was now that Rothan, Burat, the Marquis d'Ivry and the Baronne de Rothschild started their collections, while the Goncourt brothers published in 1863 and 1864 in the *Gazette des Beaux-Arts* the two articles reprinted in their *Art du XVIII^e Siècle*. They had the signal merit of reminding their readers – as François Fosca, their biographer, rightly stresses – that a picture is not built with ideas but 'with what, in painting, corresponds to words in literature, that is to say with patches of colour arranged in a special manner by a painter who has a personal way of looking at the world', and the wisdom of this observation goes far to atone for their misjudgment of Chardin's personality. Inspired, anyhow in part, by their friend Camille Marcille (whom they often visited at Chartres), their articles in the *Gazette* marked a turning-point in French art-criticism. After the Franco-Prussian War of 1870 Bocher published a catalogue raisonné of all the engravings made after Chardin; this made it possible to check the attributions with greater confidence. The catalogue was largely based on the collection formed, from about 1850 on, by Clément de Ris, with which that in the Bibliothèque Nationale could not, we are told, compete, despite the activities of Delaborde.

But now, to the surprise of such collectors as Schwiter, Beurnonville and Laurent-Richard, who had withdrawn some of the master's pictures from previous sales because they found the bids too low, the prices at subsequent sales were even worse. This decline in sale prices was, however, offset by the ever-growing interest of a new generation of artists and collectors in Chardin's work. Forain copied Chardins at the Louvre and Renoir voiced his admiration of the great artist who was one of the masters of Cézanne. Tristan Klingsor and, after him, Bernard Dorival pointed out quite accurately that 'with its versatility and vivacity Cézanne's handling not only avoids those traces of systematization found in the works of the Impressionists, but equals that of the greatest experts of the past, including Chardin himself'. This parallel between Chardin and Cézanne had already (round about 1900) been pointed out by Ambroise Vollard when he tried to have a canvas by Cézanne hung in the Louvre alongside a Chardin. Fantin-Latour was properly horrified: 'Don't play tricks with the Louvre!' And the art critics of *Le Journal* and the *New York Herald* declared that the suggestion of any affinity between the two artists was absurd. Vollard, however, knew what he was talking about; Chardin, master of Manet and Cézanne, stands at the beginning of modern painting. Proust too was aware of this; in a text recently brought to light, he has admirably stated one of our reasons for admiring





the eighteenth-century master. 'Chardin has taught us that a pear is as much alive as a woman, and an ordinary jug can be as lovely as a jewel. This painter proclaimed the divine equality of all things before the spirit which beholds them and the light which enhances them.'

# CHRONOLOGY

*Chronology: For documentary evidence refer to*
*Georges Wildenstein, Chardin,*
*Les Beaux Arts, 1933*

1697 Before September. Birth of Marguerite Saintard, Chardin's wife-to-be. Died aged 38 in 1735 (Jal).[1]
September 11. Birth of Noël-Sébastien Chardin, Jean-Siméon's elder brother. God-mother: Marie Chardin, widow of Nicolas d'Argonne, master parchment-maker (Jal).

1699 Birth in Paris of Jean-Siméon Chardin, son of Jean Chardin, master cabinet-maker, and his wife Jeanne-Françoise, *née* David, residing Rue de Seine. Godfather: Siméon Simonet, cabinet-maker; godmother: Anne Bourguine, wife of Jacques le Riche, cabinet-maker. (Goncourt I, p. 96; original lost in 1871.)

1704 Birth of Marie-Claude, sister of Jean-Siméon Chardin (Jal).

1718–28 Chardin studies under Cazes and follows a course at the Academy (Cochin).
Circa 1720: Chardin paints still-lifes (Mariette; cat. nos. 1 & 2).
Circa 1720–6: Chardin paints a surgeon's signboard (cat. no. 3).

1720 Marriage certificate of Chardin's sister Marie-Claude and Claude-Michel Bulté (Pascal & Gaucheron, p. 59). Among the 'friends of the family' is Nicolas Coypel.

1720–27 Chardin paints still-lifes (Cochin; Mariette; cat. nos. 10–45).

1724 February 3. Chardin enrolled as master-painter at the Academy of St. Luke.
May 6. Marriage contract signed by Jean-Siméon Chardin and Marguerite Saintard (*Mélanges Brière*).

1726 Dated picture: *The Monkey Painter* (cat. no. 5).

1728 June 3. On Corpus Christi Day, Chardin exhibits several pictures in the Place Dauphine, one of which, *The Rayfish* (cat. no. 46), impresses the Academicians so much that they invite him to offer himself as a candidate for the Academy (*P-V*).
September 25. Chardin presents himself before the Royal Academy of Painting and Sculpture and – as an exceptional favour – is at once made a member (*P-V*).

[1] For List of Abbreviations s. p 248.

October 30, December 31. Chardin attends meetings of the Academy (*P-V*).
Dated picture: *The Buffet* (cat. no. 47).

1729 February 5. Chardin resigns his mastership at the Academy of St. Luke (*Mélanges Brière*).
August 27. Chardin attends the meeting of the Academy (*P-V*). Mentioned in the *Almanach Royal*: 'M. Chardin, Rue Princesse, c/o M. Chardin, Cabinet-maker to the King.'

1730 May 6, July 29. Chardin attends meetings of the Academy (*P-V*).
December 31. Chardin's second betrothal to Marguerite Saintard, aged 33, daughter of a merchant (according to the marriage contract of 1731).
Dated picture: *The Spaniel* (cat. no. 68).

1731 January 10. Chardin and Marguerite Saintard revoke their first marriage contract (*Mélanges Brière*).
January 26. Chardin's marriage contract executed before Maître Bapteste, notary (AN, MC).
February 1. Chardin and Marguerite Saintard married at the church of Saint-Sulpice (Registrar's certificate, copied by the Goncourts, is lost).
February 23, May 6, June 31. Chardin attends meetings of the Academy (*P-V*).
July 24. Partition of the estate of Jean Chardin, the painter's father, recently deceased, between his widow and his children, made in the office of Maître Bapteste notary.
November 18. Baptism of Pierre-Jean, the Chardins' first-born child (Jal).
Dated pictures: *The Attributes of the Arts* and *The Attributes of the Sciences* (cat. nos. 86, 87); *Fast-Day Meal* and *Meat-Day Meal* (cat. nos. 91, 92).

1732 January 26. Chardin attends the meeting of the Academy (*P-V*).
June 12. Exhibits at the Exposition de la Jeunesse, Place Dauphine. 'Sieur Chardin's pictures are painted with extreme care and perfect fidelity. Two of them, made for the Comte de Rottembourg, French Ambassador at the Court of Madrid, depict various animals, instruments and trophies of music (cat. nos. 88–90). There are also several small pictures of utensils, etc. But what brings him the most honour is his painting of a bronze bas-relief in the style of François Flamand, depicting children (cat. no. 83), a subject in which that well-known master excelled; here our skilful painter has so well

succeeded in creating the illusion of a real bas-relief that, however near we are to the picture, we can hardly believe our eyes and have to pass our hand over the canvas to make sure. This picture can be seen in the collection of M. Van Loo, Academician, where it occupies a special place.' (*Mercure de Fr.*, July 1732, p. 1612.)
August 30. Chardin attends the meeting of the Academy (*P-V*).
Dated picture: *Cooking Pot and Loin of Mutton* (cat. no 105).

1733 January 10, 31, May 30, July 4. Chardin attends meetings of the Academy (*P-V*).
August 3. Baptism of Marguerite-Agnès, daughter of Chardin and Marguerite, his wife (Jal).
Dated pictures: *Chicken, Loin of Mutton and Cooking Utensils* (cat. no. 120); *Lady sealing a Letter*, exhibited 1734 and 1738 (cat. no. 121); *The Water-Urn* (cat. no. 128).

1734 January 9. Chardin attends the meeting of the Academy (*P-V*).
June 24. Chardin exhibits at the Exposition de la Jeunesse: 'Sixteen pictures, including *Children's Games* (cat. no. 84), *Trophies of Music* (cat. no. 90), *Dead and Living Animals* (cat. nos. 68, 69)'; the largest canvas represents '*A Young Woman impatiently waiting for a candle to be lit so that she can seal a letter*' (cat. no. 121; see also 1738, May), cf. Bellier de la Chavignerie, *Notes sur l'Exposition de la Jeunesse*, 1864, p. 42, and *Mercure de Fr.*, June 1734, p. 1405.
June 26. Chardin attends the meeting of the Academy (*P-V*).
August 3. The Will of Jeanne-Françoise Chardin, *née* David, the artist's mother, delivered to Bapteste, the notary (cited in the Deed of Partition of her estate, 1744).
August 28, October 2. Chardin attends meetings of the Academy (*P-V*).
October 30. At the meeting of the Academy Chardin is delegated, along with Drouais, to visit the painter Geuslain, a member of the Academy, who is dangerously ill (*P-V*).
November 27. Chardin attends the meeting at which his friend Aved is made a member of the Academy (*P-V*).
December 4. Date of the signature of *The Philosopher Reading* (cat. no. 145).
December 31. Chardin attends the meeting of the Academy (*P-V*).
Dated pictures: *Cooking Pots, Loaf and Eggs* (cat. no. 137), and *The Philosopher Reading* (cat. no. 145).

1735 January 8, March 26. Chardin attends meetings of the Academy (*P-V*).
April 14. Death of Chardin's wife Marguerite, *née* Saintard, aged about 38, residing in Rue Princesse. (The death certificate, published by the Goncourts and Jal, is lost. The inventory of her estate, drawn up in 1737, erroneously states that she died on April 13.)
April 15. Burial of Marguerite Chardin (according to the Goncourts; the burial certificate is lost).
April 30, June 25, July 2. Chardin attends meetings of the Academy (*P-V*).
July 2. At a meeting for the election of office-holders the Academy had enacted that every claimant to an official post was to exhibit on Saturday July 2, in the galleries of the Academy, some of the works painted or completed during the year. Chardin, we are told, contributed four pictures of '*Young Women engaged in Household Tasks*', presumably such as *The Water Urn* (cat. no. 128), *The Washerwoman* (cat. no. 135), and *The House of Cards* (cat. no. 146).
'Much praise was bestowed on his skilful brushwork and the great verisimilitude he everywhere achieves, the fruit of a rare intelligence' (*Mercure de Fr.*, June 1735).
July 30, August 20, 27, October 29, December 31. Chardin attends meetings of the Academy (*P-V*).
No dated picture from this year.

1736 January 7, April 28, June 30, July 28, August 23, September 28. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *Hare with Game-Bag and Gunpowder-Box* (cat. no. 147) and *Lady taking Tea* (cat. no. 148).

1736–37 Death of Chardin's daughter Marguerite-Agnès (mentioned in the inventory of her mother's estate, 1737).

1737 May 4, July 6, August 3. Chardin attends meetings of the Academy (*P-V*).
August 18. Chardin exhibits at the Salon: '*A Girl drawing Water* (one of the versions of *The Water Urn* painted in 1733), *A Woman engaged in Scrubbing* (cat. no. 135), *A Youth Amusing Himself with Cards* (perhaps cat. no 154), *A Chemist in his Laboratory* (cat. no. 145), *A Child with the Attributes of Childhood* (cat. no. 150), *Little Girl, seated, toying with her Lunch* (cat. no. 151), *Little Girl playing Shuttlecock* (cat. no. 149), *Painting of a Bronze Bas-Relief* (cat. no. 159)'; *see Expl. Peint.*
Comments: '*Girl drawing Water from a Copper Urn*, an attractive picture, as is also the next one' (*The Washerwoman*). 'The painter has an original manner of his own, which is close to that of Rembrandt' (Mariette). Another review in the *Mercure de Fr.*, Sept. 1737.
November 14. On the recommendation of his friends and relatives, Chardin is appointed guardian to his son, his brother-in-law, Claude Saintard, deputy guardian.
November 18. Inventory of the estate of Chardin's first wife, Marguerite, *née* Saintard, drawn up by Maître Bapteste.



November 23. Chardin attends the meeting of the Academy (*P-V*).
Dated pictures: *Young Draughtsman sharpening his Pencil* (cat. no. 160, *idem*, cat. no. 161), *The House of Cards* (cat. no. 162).

1738 May. The *Mercure de Fr.* advertises a print now on sale: *Lady sealing a Letter*, engraved by Fessard after the picture by Chardin (Bocher, no. 12, p. 17).
June 21. Chardin attends the meeting of the Academy (*P-V*).
July. The *Mercure de Fr.* advertises two prints, *The Little Soldier* and *Little Girl with Cherries*, engraved by Cochin after pictures by Chardin exhibited at the 1737 Salon (Bocher, no. 30, p. 31; no. 43, p. 43).
August 18 to September 18. Chardin exhibits at the Salon: '19. A small picture of a *Potboy cleaning his Jug* (cat. no. 186). 21. A picture of a *Young Embroiderer* (cat. no. 173). 23. A picture of a *Kitchen Maid* (cat. no. 187). 26. A picture of an *Embroiderer selecting Wool from her Basket* (cat. no. 172). 27. Its companion piece, *Young Artist drawing* (cat. no. 176). 34. A picture four feet square, of *A Woman sealing a Letter* (cat. no. 121, painted in 1733). 116. A small picture representing the *Son of M. Godefroy, the Jeweller, spinning a Top* (cat. no. 166). 117. Another, representing a *Young Draughtsman sharpening his Pencil* (cat. no. 160 or 161). 149. *Portrait of the Little Daughter of M. Mahon, the Merchant, playing with her Doll* (cat. no. 165)' (*Explication des peintures*, 1738).
Comments: *Mercure de Fr.*, Oct. 1738, p. 2181, and in the *Lettre à la marquise de S.P.R., par le chevalier de Neufville*, Sept. 1, 1738 (General Bibliography).
Dated pictures: *Woman peeling Vegetables* (cat. no. 168), *The Kitchen Maid* (cat. no. 185), *The Kitchen Maid* (cat. no. 187), and *The Girl Returning from the Market* (cat. no. 188).

1739 March 2. Chardin is appointed by the Academy to the committee charged with keeping the accounts and assessing the capitation tax (*P-V*).
March 21. Chardin attends the meeting of the Academy (*P-V*).
June. The *Mercure de Fr.* advertises two prints, *The Washerwoman* and *The Water Urn*, engraved by Cochin after pictures by Chardin (Bocher, no. 6, p. 12; no. 21, p. 23).
July 4. Chardin attends the meeting of the Academy (*P-V*).
August 19. Chardin's son Pierre-Jean, aged 8, stands godfather at Saint-Sulpice to one of his cousins, Jean-Juste, son of Juste Chardin and Geneviève Barbiez (Jal).
September 6. Chardin exhibits at the Salon: 'A small picture of *A Lady taking Tea* (cat. no. 148); a small picture showing *A Boy amusing himself blowing bubbles* (cat. no. 183 or 182); a small narrow picture, *The Governess* (cat. no. 191); another, *The Housekeeper* (cat. no. 188); another, *Card Tricks* (cat. no. 154); and *A Woman peeling Turnips* (cat. no. 168)' (*Expl. peint.*, 1739).
Comments: *Mercure de Fr.*, Sept. 1739, p. 2221; *de Neufville*, 1739, p. 8.
September 19. Chardin attends the meeting of the Academy (*P-V*).
November. *The Governess*, exhibited at the Salon, is warmly commended in a letter from Dubuisson to the Marquis de Caumont (quoted by Pascal & Gaucheron).
December. The *Mercure de Fr.* advertises two prints, *Soap Bubbles* and *Girl playing Knucklebones*, engraved by Filloeul after pictures by Chardin (Bocher, no. 8, p. 14; no. 39 bis, p. 41); also another engraving, by Lépicié, of Chardin's *Governess*, originally painted for Chevalier Despuechs, which had just been bought by an Austrian nobleman and taken to Vienna (Bocher, no. 24, p. 26).
Dated pictures: *Girl Returning from the Market* (cat. no. 189, *idem* cat. no. 190), *The Governess* (cat. no. 191).

1740 January 30. At the meeting of the Academy, the secretary, Cochin, submits two proofs of his engraving of Chardin's *Governess*, and is granted the right to print and sell it (*P-V*).
February 12. In a letter to Carle Harlemann, the Comte de Tessin speaks of some pictures he has bought: 'A picture by Boucher and one by Chardin.' W., p. 69.
August 22. Chardin exhibits at the Salon: '58. *A picture of a Monkey Painting* (cat. no. 202). 59. Another of a *Monkey Philosopher* (cat. no. 201). 60. Another, *The Diligent Mother* (cat. no. 194). 61. Another, *Saying Grace* (cat. no. 198). 62. Another, *The Little Schoolmistress* (perhaps cat. no. 80)' (*Expl. Peint.*, 1740).
Comments: *Mercure de Fr.*, Oct. 1740, p. 2274, and Desfontaines, 1740.
August 22. Charles-Nicolas Cochin, the engraver, exhibits in the same Salon two prints: *The Potboy* after Chardin's picture exhibited in 1738 called *Small picture of a Potboy cleaning his Jug*, and *The Kitchen Maid* after Chardin's picture exhibited the same year (1738) at the same Salon (Bocher, no. 16, p. 20; no. 22, p. 23).
September 3, October 29. Chardin attends meetings of the Academy (*P-V*).
November 17. Presented to the King by the Controller General of Buildings, Chardin gives the King his *Diligent Mother* and *Saying Grace*, 'which His Majesty was greatly pleased with' (*Mercure de Fr.*, Nov. 1740).
December. The *Mercure de Fr.* carries a notice that Lépicié's engraving of Chardin's *Diligent Mother* is now on sale (Bocher, no. 35, p. 35). The title, in verse, composed by Lépicié, hints, surprisingly, at an amatory significance in this picture.
In 1740 J. Faber's engraving of *A Young Draughtsman sharpening his Pencil*, after Chardin's picture exhibited at

the 1738 Salon, is on sale in London (Bocher, no. 28, p. 30).
No dated picture from this year.

1741 JANUARY 7. Chardin attends a meeting of the Academy, where Cochin submits two proofs of his engraving of Chardin's *Diligent Mother* and is given authorization to print and sell copies (*P–V*).
JANUARY 28. Chardin attends the meeting of the Academy (*P–V*).
SEPTEMBER 1. Chardin exhibits at the Salon: '71. A picture named *Le Négligé* or *Lady at her Morning Toilet*, owned by the Comte de Tessin (cat. no. 200). 72. Another picture showing *M. le Noir's Son building a House of Cards* (cat. no. 208?); *see Expl. Peint.*
Comments: *Mercure de Fr.*, Oct. 1741; *Lettre à M. de Poiresson-Chamarande*, 1741; Desfontaines, 1741.
DECEMBER. The *Mercure de Fr.* announces that an engraving by Le Bas of Chardin's picture *Le Négligé*, owned by the Comte de Tessin, is now on sale (Bocher, no. 38, p. 38).
Dated pictures: *Child with a Top*, replica (cat. no. 204), and *Girl with Shuttlecock* (cat. no. 206).

1742 JANUARY 5. Chardin falls ill. Cochin and Jouvenet (the latter replacing Surugue) are instructed by the Academy to call on him (*P–V*).
JANUARY 8, 9. The Comte de Tessin in a letter to his wife, mentions a poem about his painting by Chardin which Pesselier has composed.
JUNE 30. Chardin attends the meeting of the Academy and thanks his colleagues for their visit during his illness (*P–V*).
JULY 7. Chardin attends the meeting of the Academy (*P–V*).
NOVEMBER. The *Mercure de Fr.* announces that two engravings by Lépicié, of *The Housekeeper* and *The Top*, are now on sale (Bocher, no. 45, p. 45; no. 50, p. 52).
The engraving by Lépicié of the *Girl with Shuttlecock* (Bocher, no. 29, p. 31), exhibited in the 1737 Salon, was published in this year.
No dated picture from this year, and none exhibited, presumably because of Chardin's illness.

1743 JANUARY. The *Mercure de Fr.* announces that Lépicié's engraving of Chardin's picture, *Woman peeling Vegetables* (Bocher, no. 46, p. 48), is now on sale; also two colour prints, *The Embroiderer* and *The Draughtsman*, engraved after Chardin by Gautier-Dagoty (Bocher, no. 41, p. 42; no. 15, p. 19).
MAY 25, JULY 6. Chardin attends meetings of the Academy (*P–V*).
AUGUST 5. Chardin exhibits at the Salon: '57. *A Portrait of Madame Le . . .* [Lenoir] *holding a Book* (cat. no. 210). 58. Another small picture, *Children playing the Game of Goose* (cat. no. 182). 59. A companion picture, *Children building a House of Cards* (cat. no. 154)'; *see Expl. Peint.*
Comments: 'His pictures continue to be in great demand. They delight all who have eyes to see and feeling enough to be moved by this naive and faithful imitation of nature. He has the gift of bringing the canvas to life' (*Mercure de Fr.*, Sept. 1743, p. 2048). 'As always M. Chardin proves his rare and personal talent' (Desfontaines, 1743).
AUGUST 5. At the Salon P.-L. Surugue *fils*, the engraver, exhibits engravings of three of Chardin's pictures: *The Antiquary* (cat. no. 6), *Little Girl with a Doll* (cat. no. 165) and *The Painter* (cat. no. 5; Bocher, no. 2, p. 8; no. 25, p. 28; no. 42, p. 43). The first and third are companion pieces.
SEPTEMBER 28. Chardin, present at the meeting of the Academy, is promoted to the rank of Adviser to the Royal Academy of Painting and Sculpture (*P–V*).
SEPTEMBER. The *Mercure de Fr.* announces that a print of Chardin's *House of Cards*, engraved by Lépicié, is now on sale (Bocher, no. 11, p. 16).
OCTOBER 26. Chardin, present at the meeting of the Academy, is delegated to visit, with Duchange, the painter Gobert, who is ill (*P–V*).
NOVEMBER 7. Death of Chardin's mother Jeanne-Françoise, *née* David; Nov. 12, Chardin, his brothers and sisters draw up an inventory of her belongings (partition of the estate on July 14, 1744).
NOVEMBER 29. At the meeting of the Academy, Chardin and Duchange report their visit to Gobert. They found him 'much better and greatly touched by his colleagues' concern' (*P–V*).
DECEMBER 31. Chardin attends the meeting of the Academy (*P–V*).
No dated picture from this year.

1744 JANUARY 31, MARCH 28. Chardin attends meetings of the Academy (*P–V*).
APRIL. The *Mercure de Fr.* announces that an engraving by P. L. Surugue *fils* of Chardin's *Card Tricks*, in the Despuechs Collection, is now on sale (Bocher, no. 51, p. 52).
JULY 14. Partition of Chardin's mother's estate. To Jean-Siméon accrues the sum of '3816 livres, 6 sols, 8 deniers'.
JULY 30, AUGUST 29. Chardin attends meetings of the Academy (*P–V*).
No Salon this year.
NOVEMBER 1. Marriage contract of Chardin and Françoise-Marguerite Pouget, widow of Charles de Malnoé, executed in the presence of Maître Desmeure, notary (AN, MC).
NOVEMBER 25. Betrothal of Chardin (date given in the marriage certificate).
NOVEMBER 26. Chardin marries at the church of Saint-Sulpice; moves from no. 1 to no. 13, Rue Princesse, a house owned by his wife (deed copied by the Goncourts, now lost).



DECEMBER 22. Chardin signs a list of the goods and chattels brought by his wife into their joint estate. W, p. 78.
DECEMBER. The *Mercure de Fr.* announces that an engraving by Lépicié of Chardin's *Saying Grace* is now on sale (Bocher, no. 5, p. 10).
Chardin does not seem to have painted any pictures in this year.

1745 JANUARY. *The Mercure de Fr.* announces that Lépicié's engraving, dated 1744, of Chardin's *The Philosopher Reading*, dated 1734, is now on sale. This engraving was on view in the 1745 Salon (Bocher, 1876, no. 48, p. 51).
FEBRUARY 27, AUGUST 28. Chardin attends meetings of the Academy (*P–V*).
AUGUST. Chardin does not show any pictures at the Salon.
OCTOBER 18. Letter from Berch to the Comte de Tessin about the price asked by Chardin for two pictures wanted by a friend (cat. nos. 221 and 222). 'This proposal meets with some slight difficulty on M. Chardin's part; he frankly admits that he could not deliver the two canvases in less than a year from now. His slowness and the great pains he takes, so he says, must be known to Your Excellency. The price of 25 gold louis per picture is a modest one for him, since, unfortunately, he is such a slow worker; but in view of the friendliness Your Excellency has shown him, he will accept the proposition and leave it to the voluntary decision of Your Excellency's friend, whether, when the undertaking is completed, he wants to add something. In this way Your Excellency has still time to decide whether you want him to do the work. A picture he has in hand will take him another two months. He never works on two pictures at the same time.' (For full text of letter, see the Goncourts; Dussieux, *Artistes français à l'étranger*, pp. 593–6.) W p. 78/9.
OCTOBER 21. Birth and baptism of Angélique-Françoise, daughter of Chardin and his wife Françoise-Marguerite. Another child, baptized on the same day, did not survive (Jal).
OCTOBER 30. Chardin attends the meeting of the Academy (*P–V*). In this year a sale took place of the pictures owned by Antoine de La Roque. Probably for the first time, six pictures by Chardin came simultaneously to the auction room. (Sales cat. nos. 39, 75, 102, 173, 190, 191.) *Boy with a Top* brought 25 livres, *The Cook* and *The Washerwoman* together 482 livres, the others sold for much less. A still-life fetched only 6 livres. In this year, also, Chardin figures on a list of the Academy's best painters sent to the Controller General of Buildings. It described the speciality of each; 'Chardin paints animals, tangible things, small, simple objects' (Pascal & Gaucheron).
No dated picture from this year.

1746 JANUARY 10. Letter from J.-P. Le Bas, engraver, to J. E. Rehu, Swedish draughtsman and architect, in which a 'Plafond' by Chardin is mentioned (probably the surgeon's signboard, cat. no. 3). 'If he [Comte de Tessin] will do me the service of talking about this 'Plafond' by M. Chardin, I shall be much obliged. It is you to whom I apply to see this matter through, feeling sure it will be in good hands' (*AAF.*, 1853–5, p. 120).
JANUARY 29, MARCH 26, APRIL 30, JUNE 25. Chardin attends meetings of the Academy (*P–V*).
AUGUST 25. Chardin exhibits four pictures at the Salon: '71. A replica of *Saying Grace*, but with an addition, so that it can serve as a pendant to the Teniers in the collection of M . . . (cat. no. 215). 72. *The Pleasures of the Home* (cat. no. 221). 73. Portrait of *Mme. Ayant with her Hands in a Muff* (cat. no. 212). 74. Portrait of *M. Levret of the Royal Academy of Surgery* (cat. no. 213)'; *see Expl. Peint.*
Comments: 'M. Chardin's *Saying Grace*, like all the works of his that we have seen, bears that hall-mark of simplicity and veracity, of which he alone has the secret' (*Mercure de Fr.*, Oct. 1746). 'The two life-size portraits in the Salon are the first of Chardin's works of this kind I have seen. They are excellently done and augur still better things; yet, were the artist to make this his vocation, the public would be terribly distressed to see him turning away from, or neglecting, his original talent and inventive brush, and weakly taking to a genre that has become so sadly vulgarized - and this without being impelled by poverty. This year he has sent two pieces to the Salon, one of them old, with some recent modifications: the well-known *Saying Grace* (cat. no. 215). The other is a work now shown for the first time: *A comely Lady of Leisure* (cat. no. 221). The lady is shown in fashionable, négligé dress; a white coif, knotted under her chin, surrounds her rather attractive face and hides part of her cheeks. She is holding a small book but has let her arm sink on her knee. Beside and slightly behind her a spinning-wheel on a little table. How admirable is the fidelity of the imitation and the subtlety of the brushwork, both in the rendering of the figure and in the meticulous depiction of the spinning-wheel and the furniture in the room!' (La Font de Saint-Yenne, 1747, p. 109.)
AUGUST 25. P.-L. Surugue *fils*, engraver, exhibits at the Salon du Louvre *The Game of Goose*, his engraving of Chardin's picture exhibited in 1743 under the title: *Children playing the Game of Goose* (Bocher, no. 27, p. 30).
AUGUST 27. Chardin attends the meeting of the Academy; Antoine Lebel, a pupil of his friend Aved, is admitted to membership (*P–V*).
SEPTEMBER 24. Chardin attends the meeting of the Academy; La Tour, the pastel painter, is admitted to membership (*P–V*).

November 26. Chardin attends the meeting of the Academy (*P–V*).
December 31. He is a member of the group deputed to present the New Year's greetings of the Academy to the Controller General of Buildings (*P–V*).
No dated picture from this year.

1747 March 2. Chardin and his wife make an official declaration of their ownership of a house in Rue Princesse and a shop at the Foire Saint-Germain, within the close of the Abbey of Saint-Germain-des-Prés. W p. 80.
March 4. Chardin appointed by the Academy to the committee of members instructed to assess the capitation-tax (*P–V*).
March 24, April 29, June 3. Chardin attends meetings of the Academy (*P–V*).
June. The *Mercure de Fr.* announces that Surugue's engraving of *The Amusements of Private Life,* dedicated by Chardin to the Comtesse de Tessin, is now on sale (Bocher, No. 1, p. 7).
July 1, 29, August 5. Chardin attends meetings of the Academy (*P–V*).
August 5. Surugue *père* presents to the Academy a proof of his engraving of *The Amusements of Private Life* (*P–V*).

August 25. Chardin exhibits at the Salon: '60. A picture representing *The Attentive Nurse* or *Meal for a Convalescent* [cat. no. 218]. This is a companion piece to another picture by Chardin in the Collection of the Prince of Liechtenstein, and no longer available. The same applies to two other pictures recently despatched to the Swedish Court,; *see Expl. Peint.*
Comments: 'Another French painter, working in a very different genre, has discovered the secret of treating everyday subjects without ever lapsing into vulgarity. I am referring to M. Chardin. He has achieved a manner peculiar to himself and truly lifelike. We admire equally the care with which he scrutinizes nature and his felicitous renderings of it. The small picture in the Salon, No. 60, is another instance of this' (Le Blanc, 1747).
August 26, September 2, 30, October 27. Chardin attends meetings of the Academy (*P–V*).
October. The *Mercure de Fr.* announces that Surugue's engraving of Chardin's picture *Moment of Meditation* is now on sale (Bocher, no. 26, p. 29).
November 25. Chardin attends the meeting of the Academy (*P–V*).
No dated picture from this year.

1748 January 5, February 24, March 30, May 31, June 8. Chardin attends meetings of the Academy (*P–V*).
June 13. Chardin, as official representative of the family, attends the marriage of his sister Marie-Claude, widow of Claude-Michel Bulté (who died on March 22), to Jean-Baptiste Mopinot, merchant. The marriage takes place in the church of Saint-Germain-le-Vieil, in the presence of Jean-Charles Frontier, painter-in-ordinary to the King, residing in Rue du Petit-Lion, Parish of Saint Sulpice, Jean-Siméon Chardin, painter to the King, and Juste Chardin (Jal).
June 22, July 6, 27. Chardin attends meetings of the Academy (*P–V*).
August 3. Meeting of the Academy; Chardin appointed to a committee of members with the task of examining the pictures at the Salon (*P–V*).
August 23. Chardin attends the meeting of the Academy (*P–V*).
August 25. Chardin exhibits at the Salon: '53. A picture entitled *The Studious Pupil* (cat. no. 222), intended as a pendant to those sent last year to the Court of Sweden'; *see Expl. Peint.*
Comments: *Mercure de Fr.*, Sept. 1748, p. 162; Gougenot, 1748, pp. 108–9; Baillet de Saint-Julien, 1748; and *Observations sur les Arts*, 1748.
Sale of Godefroy the jeweller, friend of Chardin, father of the boy in the *Child with a Top*. Two of Chardin's still-lifes included in the sale.
August 31, September 7, November 29, December 7. Chardin attends meetings of the Academy (*P–V*).
No dated picture from this year, in which Chardin apparently painted very little.

1749 March 29. At the meeting of the Academy, Chardin is delegated to visit his friend Aved, who has broken his leg (*P–V*).
April 12. June 7, October 4, November 8. Chardin attends meetings of the Academy (*P–V*).
No signed picture from this year; perhaps none was painted.

1750 April 4. Chardin attends the meeting of the Academy (*P–V*).
August. Chardin not in the Salon; the critic Fréron deplores his absence. See *Réponse de l'amateur . . .* 1750.
October 3, December 31. Chardin attends meetings of the Academy (*P–V*).
No signed picture from this year; perhaps none was painted.

1751 March 27. Chardin attends the meeting of the Academy (*P–V*).
April 24. At the meeting of the Academy, Chardin is deputed by his colleagues to pay a visit to Massé, the engraver, who is ill (*P–V*).
June 26, August 7. Chardin attends meetings of the Academy (*P–V*).
August 25. Chardin exhibits at the Salon: '44. A picture measuring 18 by 15 *pouces*. This picture represents *Lady varying her Amusements* (cat. no. 227)'; *see Expl. Peint*, 1751 and Le Comte, 1751. This picture was commissioned by the Controller General of Buildings at the suggestion of Charles Coypel.
August 28, September 25. Chardin attends meetings of the Academy (*P–V*).
October 30. Meeting of the Academy; Chardin, together with Oudry, is directed by his colleagues to examine the works of Le Moine, a flower painter. 'In view of the feebleness of the subject, no report was sent in' (*P–V*).
November 6, 27. Chardin attends meetings of the Academy (*P–V*).
No dated picture from this year, in which perhaps only two were painted (cat. nos. 227, 228).

1752 January 8. Instructions issued for the payment of 1500 livres, the sum fixed by the Controller General of Buildings, to Chardin for his picture *A Lady varying her Amusements*, commissioned in the previous year. This picture ('*The Birdsong-Organ*') was placed in the custody of Marigny, pending delivery to the Luxembourg, and paid for on February 8.
January 8, 29, March 24, May 10, 27, June 3, 23, July 1. Chardin attends meetings of the Academy (*P–V*).
July 25. At the request of the Controller General of Buildings for a list of the 'stipendiaries of the Academy', with a view to allotting some grants he has available, Lépicié cites Chardin on his list as 'recommendable for his talents and his probity' (*P–V*).
July 29, August 5, 26. Chardin attends meetings of the Academy (*P–V*).
No Salon this year.
September 1. Chardin recommended by the Controller General of Buildings for an annual grant of 500 livres. Marigny advises him of this on September 7.
September 2, 30, October 7, November 4, December 2, 30. Chardin attends meetings of the Academy (*P–V*).
Dated picture: *Kitchen Still-life* (cat. no. 229).

1753 February 23, March 31, April 7, May 26, June 2, July 28. Chardin attends meetings of the Academy (*P–V*).
August 2. Chardin asks permission, through Lépicié, from the Marquis de Marigny, to dedicate to him the engraving of the picture '*A Lady amusing herself with a Birdsong-Organ*' and to mention that the picture forms part of his collection. The Marquis consents, Aug. 6 (*AAF*, 1903, pp. 45–6 and Engerand, 1900, p. 80).
August 25 to September 25. Chardin exhibits at the Salon: '59. Two pictures, companion pieces under the same number: *A Draughtsman sketching M. Pigalle's Mercury* (cat. no. 225) and *A Girl reciting the Gospel* (cat. no. 226). Both, on loan from M. de la Live's Collection, are replicas of originals in the Collection of the King of Sweden. *The Draughtsman* is exhibited for the second time, with changes. 60. A picture representing *A Philosopher reading* (cat. no. 145), owned by M. Boscry, architect. 61. A picture representing *A Blind Man* (cat. no. 234). 62. Another, representing *Dog, Monkey and Cat*, painted from nature (cat. no. 230), both from M. de Bombarde's Collection. 63. A picture representing *Partridge and Fruit* owned by M. Germain (cat. no. 231 or 28). 64. A pair of pictures under the same number representing *Fruit*, from the Collection of M. de Chasse (cat. nos. 232, 233). 65. A picture of *Game*, owned by M. Aved (cat. no. 14, 16?)'; *see Expl. Peint.*
Comments: Lacombe, 1753; Huquier *fils*, 1753; Caylus, 1753; Laugier, 1753; Estève, 1753, pp. 87–9; *Lettre sur quelques écrits*, 1753, p. 325, and other texts quoted in W–1933, pp. 87–91.
October 6. Chardin attends the meeting of the Academy (*P–V*).
November. The *Mercure de Fr.* announces that L. Cars' engraving of Chardin's *Lady with a Birdsong-Organ*, owned by M. de Vandières, is now on sale (Bocher, No. 47, p. 50).
December 1. Chardin attends the meeting of the Academy (*P–V*).
Publication of Baillet de St.-Julien's *Lettre à M.C.* [Chardin] *sur les caractères en peinture,* Geneva, 1753.
No dated picture from this year.

1754 March 2. Chardin serves on the board appointed by the Academy for auditing the accounts of the year 1753 (*P–V*).
April 6. Chardin attends the meeting of the Academy; his son Jean-Pierre, painter, is authorized to compete for the Grands Prix of the Academy (*P–V*).
July 6, 27, August 3, 22, 31. Chardin attends meetings of the Academy (*P–V*).
August 31. Chardin's son Jean-Pierre awarded first prize in the competition for the Grands Prix de l'Académie; the subject set for the candidates was 'Mattathias' (*P–V*).
September 7, 28, October 5, November 29. Chardin attends meetings of the Academy (*P–V*).
No dated picture from this year; perhaps none was painted.

1755 January 25, February 1. Chardin attends the meeting of the Academy (*P–V*).
March 22. Chardin, present at the meeting of the Academy, is unanimously elected Treasurer, an office now instituted for the first time, and complicated by the fact that the *Concierge* of the Academy, hitherto in charge of the funds has been declared insolvent (*P–V*).

April 5, 26, May 3, 31, June 7, 28. Chardin attends meetings of the Academy (*P–V*).
April. Chardin's son Jean-Pierre exhibits two pictures at Versailles with his classmates of the School for endowed pupils.
June. The *Mercure de Fr.* announces that the *Portrait of Chardin* drawn by Cochin and engraved by Laurent Cars is now on sale.
July 5, 26, August 2. Chardin attends the meetings of the Academy (*P–V*).
August 16. In the absence of Portail, who is ill, Chardin takes charge of the hanging of pictures at the Salon sponsored by the Academy (*AAF*, 1903, p. 94).
August 25. Chardin exhibits at the Salon: '46. *Children playing with a Goat*, imitation of a bronze bas-relief (cat. no. 236). 47. *A picture of Animals*'; *see Expl. Peint.*
Comments: *Mercure de Fr.*, Nov. 1755, p. 181; *Lettre sur le Salon*, 1755, pp. 67–8; Estève, 1755, p. 9; the *Réponse*, 1755, p. 14; and Saint-Julien's poem *La Peinture*, 1755, pp. 5–6.
August 25. At the Salon the engraver Le Bas exhibits a print entitled *Housekeeper checking her Accounts*, after Chardin's painting in the Collection of the King of Sweden in 1754 (Bocher, no. 39, pp. 40–1).
August 30. Chardin attends the meeting of the Academy (*P–V*).
September 6. Chardin receives a vote of thanks at the Academy for the care he has taken in arranging the pictures at the Salon (*P–V*).
September 28, October 4, 25, November 8, 29, December 31. Chardin attends meetings of the Academy (*P–V*).
No dated pictures from this year; apparently very few were painted.

1756 January 10, February 7, April 3, 24, May 8, 29, June 5, 26, July 24, August 7, 21, 28, September 25, October 30, November 6, 27, December 4, 31. Chardin attends meetings of the Academy (*P–V*).
Dated pictures: *Basket of Peaches* (cat. no. 244) and *Preparations for a Lunch* (cat. no. 258).

1757 January 8, 29, February 5, March 5. Chardin attends meetings at the Academy (*P–V*).
March 13. As proposed by Marigny, Chardin is granted accommodation in the Louvre by royal warrant, in the quarters hitherto occupied by the goldsmith and engraver Marteau. The artist was 'very agreeably surprised' at this, so Cochin tells us, adding that Chardin had had his heart set on it, for, 'besides the fact that these quarters are very pleasant ones, he thus found himself among artists who were all friends of his'. The royal warrant is dated March 22.
March 26. Chardin attends the meeting of the Academy (*P–V*).
April 2. Chardin informs the Academy that the king has granted him an apartment in the Louvre, and is congratulated by his fellow Academicians. He deals generously and tactfully with the family of his predecessor; Cochin alludes to this again in 1768.
June 4, July 30, August 6. Chardin attends meetings of the Academy (*P–V*).
August 11. Chardin renders his son, who has come of age, an account of his guardianship; Jean-Pierre renounces his claims on his mother's estate.
August 12. Jean-Pierre Chardin lodges a protest against the formal renunciation which his father had 'compelled' him to sign.
August 20. Chardin attends the meeting of the Academy (*P–V*).
August 25. Chardin exhibits at the Salon: '32. A picture some 6 *pieds* square representing *Fruit and Animals* (cat. no. 259). 33. Two pictures, one representing *Preparations for a Meal on a Kitchen Table*, the other *Dessert on a Sideboard* (cat. nos. 239, 240), from the collection of M. de la Live de Jully. 34. *A Woman scrubbing* (cat. no. 187), from the Collection of the Comte de Vence. 35. *Portrait in a Medallion of M. Louis*, Professor and Royal Examiner in Surgery (cat. no. 264). 36. *A picture of Game with Gamebag and Gunpowder Box* (cat. no. 260), from the Collection of M. Damery'; see *Expl. Peint.*
Comments: *Mercure de Fr.*, Oct. 1757; *Fréron*, 1757; *Journal encyclopédique*, 1757; Gautier d'Agoty 1757.
August 25. At the Salon the engraver Le Bas exhibits two prints, one entitled *The Good Education*, engraved after the replica of Chardin's picture *A Girl reciting the Gospel*, exhibited at the 1753 Salon; the other, *The Study of Drawing*, engraved after Chardin's *A Draughtsman sketching M. Pigalle's 'Mercury'*, exhibited at the same Salon (Bocher, no. 7, p. 13; no. 18, p. 21).
August 27, September 3. Chardin attends meetings of the Academy (*P–V*).
September 13. Chardin's son receives authorization to study at the Académie de France in Rome; he arrives there early in December (*Correspondance des Directeurs*).
September 24, October 22, 29, November 5, 20, December 31. Chardin attends meetings of the Academy (*P–V*).
December. The *Mercure de Fr.* advertises two prints, *Woman spinning* and *The Draughtsman*, engraved by Flipart after pictures by Chardin (Bocher, no. 40, p. 41; no. 14, p. 18).
No dated pictures from this year.

1758 January 7, 28, February 4, 25, March 4, 18, April 1, 29, May 6. Chardin attends meetings of the Academy (*P–V*).
May 13. Chardin volunteers to collect subscriptions for



Cochin's engravings, *Les Ports de France*, after the paintings by Vernet (*AAF*, 1893, p. 26).
June 23, July 29, August 5. Chardin attends meetings of the Academy (*P–V*).
August 17. In the quarters occupied by Chardin, Inspector Davoust questions the artists residing in the Louvre about Riquet, an enamel painter, who has become insane. As his next-door neighbour, Chardin in particular is questioned. (Guiffrey, *NAAF*, 1884, p. 261).
Heinecken Sale: *The Blind Man from the Quinze-Vingt Hospital* (cat. no. 234) painting by Chardin, sold for 96 frs.
August 23, 26, September 2, 30, October 7, 27, November 4, 25, December 2. Chardin attends meetings of the Academy (*P–V*).
December 21. At the reading of the marriage settlement of Edme Dumont, Chardin signs as a witness (*AAF*, 1877, p. 258).
December 30. Chardin attends the meeting of the Academy (*P–V*).
In this year appeared a print engraved in Paris by 'Ant. Schlechter' (*sic*), pensioner of His Imperial Highness, after Chardin's portrait of Andréas Levret, of the Royal Academy of Surgery, exhibited at the 1746 Salon. This engraving is identical with the one signed and dated 'Louis le Grand, 1760' (Bocher, no. 32, p. 32).
Dated pictures: *Basket of Peaches* (cat. no. 270), and *The Lucky Thief* (cat. no. 274).

1759 January 27, February 3, 17, March 3, 31, April 7, 28, May 5, 26, June 2. Chardin attends meetings of the Academy (*P–V*).
June 4. The *Feuille Nécessaire* mentions two fruit pieces by Chardin (a *Basket of Peaches* and a *Basket of Plums*) as owned by Abbé Trublet (cat. nos. 276, 277).
June 30, July 7, 28, August 23. Chardin attends meetings of the Academy (*P–V*).
August 25. Chardin exhibits at the Salon: '35. A picture, about 7 *pieds* by 4 *pieds* wide, representing *The Return from the Hunt*, owned by the Comte du Luc (cat. no. 72). 36. Two pictures of *Game, with Equipment and Game-bag*, measuring $2\frac{1}{2} \times 2$ *pieds*, owned by M. Trouard, architect (cat. nos. 261, 262). 37. Two pictures of *Fruit*, $1\frac{1}{2}$ *pieds* by 13 *pouces* high, owned by Abbé Trublet (cat. nos. 276, 277). 38. Two more pictures of *Fruit*, the same size as the preceding, from the Collection of M. Silvestre, Drawing Master to the King (cat. nos. 249, 250). 39. Two small pictures, 1 *pied* by 7 *pouces* wide, one showing *A young draughtsman*, the other *A young girl working at embroidery*, owned by M. Cars, Engraver to the King (cat. nos. 268, 269)'; *see Expl. Peint.*
Comments: *L'Année littéraire*, 1759; *Les Annonces*, 1759; *Lettre critique*, 1759; *L'Observateur littéraire* and *Journal encyclopédique*. 'By Chardin there is a *Return from the hunt*, a picture of *Game*, *A young artist drawing*, seen from behind, *A girl working at embroidery*, and two *fruit pieces*. He always renders nature with scrupulous exactitude. You would be tempted to take these bottles by the neck if you were thirsty. His peaches and grapes whet the appetite and appeal to the sense of touch. M. Chardin is a clever man, he knows all the secrets of his art, paints in a manner all his own, and his pictures will one day be sought after. He handles his small figures as if they were many feet high and his *largeur du faire* is unaffected by the dimensions of the canvas and the size of objects. Reduce a Holy Family by Raphael as much as you please, you cannot destroy its *largeur du faire*' (Diderot, *Salon*, 1957 ed. I, p. 66).
August 27. The *Feuille Nécessaire* states that the surgeon's signboard painted by Chardin (cat. no. 3) is now in the hands of the engraver Le Bas (who had already been trying to sell it in 1746).
September 1, 7, 28, October 6, 27, November 10, 24. Chardin attends meetings of the Academy (*P–V*).
December 1. Chardin attends the meeting of the Academy. Cochin informs the members that the Comte de Caylus has paid to Chardin, as Treasurer, the sum of 200 livres to be awarded as a prize for the best studies of facial expressions (*P–V*).
No dated picture from this year; possibly none was painted.

1760 La Tour paints Chardin's portrait. A label on the back reads: 'Painted in 1760 by M. Delatour and given to the Academy by M. Chardin in the month of July 1774' (see below, under 1774; see also Besnard & Wildenstein, *La Tour*, p. 156, note 59).
In a letter to Desfriches of May 18, 1785, his friend Ryhmer recalls a journey to Paris which they made together 25 years earlier, in 1760: 'Do you remember M. Chardin and his fat wife?' (Ratouis de Limay, *Desfriches*, 1907, p. 62).
A print by Louis Le Grand goes on sale, engraved after Chardin's *Portrait of M. Levret of the Royal Academy of Surgery* exhibited at the 1746 Salon (Bocher, no. 32, p. 32).
January 5. Chardin, as Treasurer of the Academy, is appointed a member of the committee set up in connection with the prize for studies of facial expressions (*P–V*).
January 26, February 9, 23, March 1, 29, April 12, 26, May 3, 31, June 7. Chardin attends meetings of the Academy (*P–V*).
June 21. Chardin, Restout, Hallé, Vien and Cochin, attend at the house of the Comte de Caylus the signature of the contract by which the Count donates a prize, to be awarded by the Royal Academy of Painting and Sculpture, for the study of facial expressions. Chardin,

as Treasurer, receives a payment of 113 livres, 10 sols, 8 deniers (*P-V*).
June 28, July 5, 26. Chardin attends meetings of the Academy (*P-V*).
July 31. Chardin signs at his residence a receipt for 86 livres, 13 sols, 4 deniers, arrears of the grant given by the Count de Caylus to the Academy (*AAF*, 1880–1, p. 211).
August 2. Chardin attends the meeting of the Academy (*P-V*).
August. Chardin receives a medal from the Queen of Sweden in acknowledgment of his dedication to her of two prints: *The Study of Drawing* and *The Good Education*, engraved by Le Bas (*Mercure de Fr.*, Aug. 1760).

August 14. Chardin sells two still-lifes to the engraver Wille for 36 livres (J.-G. Wille, 1857, I, p. 140).
August 23, 30, September 6, 27, October 4, 25, 27, December 6, 31. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *Pheasant and Game-bag* (cat. no. 284), *Cut Melon* (cat. no. 298), *Jar of Apricots* (cat. no. 299), and *Jar of Olives* (cat. no. 307).

1761 January 10, 31, February 7, 28, March 7. Chardin attends meetings of the Academy (*P-V*).
March 28. Chardin attends the meeting of the Academy (*P-V*) at which Surugue *fils* submits a proof of his engraving after Chardin's painting *The Blind Man* (Bocher, no. 4, p. 9).
April 4, May 2, 30, June 6, 27. Chardin attends meetings of the Academy (*P-V*).
June. Together with the other artists resident in the Louvre, Chardin signs a petition to the Marquis de Marigny entreating him to safeguard their privileges, which are threatened by the master-painters of the Academy of St. Luke (see Besnard and Wildenstein: *La Tour*, p. 61).
July 4. Chardin attends the meeting of the Academy (*P-V*).
July 13. Cochin submits to the Marquis de Marigny a proposal that Chardin, Treasurer of the Academy, shall take charge of arranging the pictures at the Salon, in place of the late Portail. Marigny accepts the proposal.
July 24. Chardin, as Treasurer of the Academy, is appointed to supervise the arrangement of the exhibition at the Salon.
August 1, 22. Chardin attends meetings of the Academy (*P-V*).
August 25. Chardin exhibits at the Salon: '42. *Saying Grace*, replica of the picture in the Cabinet du Roi, but with some changes, owned by M. Fortier, notary (cat. no. 279). 43. Several pictures of *Animals*, owned by M. Aved, Counsellor to the Academy (?). 44. A picture representing *Lapwings*, owned by M. Silvestre, Drawing Master to the King (cat. no. 285). 45. Two oval-shaped pictures, owned by M. Roettiers, Goldsmith to the King [cat. nos. 300, 301]. 46. More pictures of the same kind, grouped under the same number (cat. no. 297)'; *see Expl. Peint.*, 1761.
Comments: *Les Annonces*, Aug. 31, 1761; *Mercure de Fr.*, Oct. 1761; *L'Observateur littéraire*; Diderot's *Salon* of 1761 (1957 ed. I, pp. 89–90); also some verses in the manuscript in the Deloynes Collection, Vol. 48, p. 67 (W 1933, pp. 105–6).
At the Salon held in the Louvre, the engraver Surugue *fils* exhibits an engraving entitled *The Blind Man*, after the painting by Chardin (cat. no. 234) exhibited at the 1753 Salon (Bocher, no. 4, pp. 9–10).
August 29. Chardin attends the meeting of the Academy (*P-V*).
September 5. Oudry complains in a letter to Chardin of a decision made by the committee of the Academy, in 'terms insulting both to the Academy and to M. Chardin'. The Academy orders its Secretary to 'write to Monsieur Oudry and inform him that its meetings are closed to him, until he has made amends to the satisfaction of both the Academy and M. Chardin. In the meantime it directs that his two pictures, on view in the Salon, shall be removed' (*P-V*).
September 26. Chardin informs the Academy that he has received satisfaction from Oudry. The Academy also accepts Oudry's apologies (*P-V*).
August and September. Jean-Pierre Chardin, who has failed to send any pictures from Rome (as required for members receiving a grant from the Académie de France), copies a painting by Domenichino in St Peter's; his period of study in Rome is not extended (*Correspondance des Directeurs*).
October 3, 31, November 7, 28, December 5, 31. Chardin attends meetings of the Academy (*P-V*).
Dated picture: *Peaches, Grapes, etc. on a Table* (cat. no. (308).

1762 January 9, 30, February 6, 27, March 6, 27, April 3, 24, May 8. Chardin attends meetings of the Academy (*P-V*).
May 29. Chardin and Coustou are delegated by the Academy to call on Pigalle, who is dangerously ill (*P-V*).
June 5, 26, July 3, 30, August 7, 21, 28, September 4, 25, October 2. Chardin attends meetings of the Academy (*P-V*).
No Salon held this year.
July 21. Jean-Pierre Chardin is kidnapped by pirates at Genoa.
October 15. In a letter addressed to La Tour, Abbé Pommyer asks to be remembered to M. and Mme Chardin (C. Desmaze, *Le Reliquaire de M. de la Tour*, p. 24).
October 30, November 6, 27, December 4, 31. Chardin attends meetings of the Academy (*P-V*).
No dated pictures from this year.

1763 January 8, 29. Chardin attends meetings of the Academy (*P-V*).
February 4. Cochin writes to the Marquis de Marigny soliciting a yearly grant for Chardin for his services in arranging the pictures at the Salon (*AAF*, 1903, pp. 255–7).
February 5. Chardin accepts as pupil the son of Jean Duvivier, the medallist.
February 6, 26. Chardin attends meetings of the Academy (*P-V*).
February 28. Cochin renews his petition to Marigny for a yearly grant for Chardin.
March 5, 26, April 9, 30. Chardin attends meetings of the Academy (*P-V*).
May 5. Chardin is granted 200 livres a year for his devoted service to the Salon.
May 7, June 4, 25, July 2, 30, August 6. Chardin attends meetings of the Academy (*P-V*).
August 15. Chardin exhibits at the Salon: '58. A picture of *Fruit* (cat. no. 315?). 59. Another, representing a *Bouquet* (cat. no. 314), both owned by the Comte de St. Florentin. 60. Another picture of *Fruit*, owned by Abbé Pommyer, Conseiller en Parlement (cat. no. 315). 61. Two more pictures, one of *Fruit*, the other of *Remnants of a Lunch*, both from the Collection of M. Silvestre of the R. Academy of Painting, Drawing Master to His Majesty (cat. nos. 327, 328). 62. Another small picture, owned by M. Lemoyne, Sculptor to the King (cat. no. 321). Further pictures grouped under the same number [cat. no. 328]'; *see Expl. Peint.*
Comments: *L'Année littéraire; L'Extraordinaire du Mercure*, Sept. 1763; Mathon de la Cour's *Lettre*; Cochin's *Misotechnites*; Diderot's *Salon* of 1763 (1957 ed. I, pp. 170–1).
August 27, September 3, 24, October 1, 29, November 5, 25, 26, December 3, 31. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *Grapes and Pomegranates* (cat. no. 322), *A Dessert* (cat. no. 323), and *Preparations for a Lunch* (cat. no. 327).

1764 January 7, 28, February 4. Chardin attends meetings of the Academy (*P-V*).
February 24. Chardin is delegated by the Academy to call on Dandré-Bardon, who is ill (*P-V*).
March 3, 31, April 7, 28. Chardin attends meetings of the Academy (*P-V*).
May 26. Cochin and Chardin are appointed to convey thanks, on behalf of the Academy, to the painter Massé for his donation of 2000 livres towards setting up a fund for widows and orphans of artists (*P-V*).
June 2. Chardin acknowledges receipt of the 2000 livres donated by Massé (*P-V*).
June 30, July 7, 28, August 4, 23, 31, September 1, 28, October 6. Chardin attends meetings of the Academy (*P-V*).
October 25. Cochin proposes Chardin for the execution of sopraporte decorations at the Château de Choisy: 'I believe these pictures would be appreciated for that life-like representation which enchants everyone, and which has caused M. Chardin to be considered by his fellow artists as the greatest painter in this genre who has ever lived. Moreover, they would cost only 800 livres each' (cat. nos. 339–41, W 1933, p. 110).
October 27. Chardin attends the meeting of the Academy (*P-V*).
November 10. Chardin, as Treasurer, is authorized to receive by proxy the interest on the annuity settled on the Academy by M. de Julienne (*P-V*).
November 24, December 1, 12, 31. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *The White Teapot* (cat. no. 335), *Basket of Grapes* (cat. no. 336), *Still-Life with a Wild Duck* (cat. no. 337).

1765 January 5. Chardin attends the meeting of the Academy (*P-V*).
January 10. Supported by Cochin and Descamps, Chardin offers himself as a candidate for membership of the Academy of Rouen.
January 26. Chardin attends the meeting of the Academy (*P-V*).
January 30. Chardin is elected member of the Academy of Rouen, to the seat left vacant by the death of Michel-Ange Slodtz.
January. The *Mercure de Fr.* again announces that the prints engraved by Cochin and Le Bas after Joseph Vernet's *Ports de France* can be bought at Chardin's residence (see the undated letter from Chardin to his friend Desfriches W 1933, p. 111).
February 1. Chardin attends the meeting of the Academy (*P-V*).
February 5. Chardin thanks his new colleagues of the Academy of Rouen.
February 12. Together with the engravers Wille, Flipart and Choffard, and the painters Roslin and Vien, Chardin dines with the print dealers Papelier and Eberts (Wille, 1857, I, pp. 281–2).
February 23, March 2, 30. Chardin attends meetings of the Academy (*P-V*).
April 13. Chardin is delegated by the Academy to call on the engraver Cars, who is dangerously ill (*P-V*).
April 27. Chardin attends the meeting of the Academy (*P-V*).

May 25. With Boucher, Vien and Vernet, Chardin reports favourably on the carmine compounded by one Viquesnel who, after the approval of the Academy of Sciences, now also seeks that of the Royal Academy of Painting (*P-V*).
June 1, 28, July 6, 27, August 3. Chardin attends meetings of the Academy. On June 28 his nephew, a sculptor and pupil of the Academy, is awarded the third medal (*P-V*).
August 25. Chardin exhibits at the Salon: '45. A picture representing the *Attributes of the Sciences* (cat. no. 341). 46. Another, representing the *Attributes of the Arts* (cat. no. 339). 47. Another, showing the *Attributes of Music* (cat. no. 340). These pictures, 3 *pieds* 10 *pouces* square, are to decorate the apartments of the Chateau de Choisy. 48. Three pictures, grouped under the same number, one oval-shaped, representing *Refreshments, Fruit* and *Animals* (cat. no. 338? and ?). These pictures are 4 *pieds* 6 *pouces* wide by 3 *pieds*, 3 *pouces* high. The oval one is 5 *pieds* high. 49. Several pictures under the same number, one of them representing a *Basket of Grapes* (cat. nos. 324–5, 333, 336)' (*Expl. peint.*, 1765).
Comments: *L'Avant-Coureur*, 1765; *L'Année Litteraire*, 1765; *Journal Encyclopédique*, 1765; *Mercure de Fr.*, Oct. 1765; Mathon de la Cour's Lettre . . . , 1765; Diderot's Salon, 1765 (1875 ed. X, pp. 234, 298).
August 31, September 7, 28, October 5, 26, November 9. Chardin attends meetings of the Academy (*P-V*).
November. The pictures ordered for the Château de Choisy are put in place and Chardin sends in his account for 2400 livres (Engerand, 1900, p. 82).
November 12. In a letter to the Marquis de Marigny, Cochin speaks highly of Chardin's paintings for the Château de Choisy (*NAAF*, 1904, pp. 40–1).
November 29. Chardin attends the meeting of the Academy (*P-V*).
December 7. At the meeting of the Academy, Chardin is authorized to invest the 2000 livres given to the Academy by Massé in an annuity payable by the Customs and Excise Department (*P-V*).
December 31. Chardin attends the meetings of the Academy (*P-V*).
Dated pictures: *Basket of Grapes* (cat. no. 338), *Attributes of the Arts* and *Attributes of Music* (cat. nos. 339, 340).

1766 January 4, 25, February 1, 26, March 22, April 5, 26, May 3, 31, June 7, 28, July 5. Chardin attends meetings of the Academy (*P-V*).
July 15. Cochin proposes to Marigny that the sopraporte decorations for the King's Château de Bellevue should be painted by Chardin (W 1933, p. 117).
July 26, August 2, 23, 30. Chardin attends meetings of the Academy (*P-V*).
No Salon this year.
September 6. Chardin attends the meeting of the Academy. Sponsored by Chardin, Loutherbourg submits his tableau de réception to the Academy, but most of the members are against him because criminal proceedings had been taken against him for having married, in opposition to his father, a widow older than himself; moreover, he had attempted to get possession of Bachelier's studio in the Tuileries.
September 27, October 4. Chardin attends meetings of the Academy (*P-V*).
September. Jean-Pierre Chardin voices his respect for Rubens.
October 25. Chardin, present at the meeting of the Academy, is appointed a member of the deputation sent on behalf of the Academy to thank M. de Sartines, Lieutenant Général de Police, for his gift of 100 silver pieces (*P-V*).
November 8, 29, December 6, 15, 31. Chardin attends meetings of the Academy (*P-V*).
During this year appears the print engraved by Miger after Chardin's *Portrait of M. Louis, Professor and Royal Examiner in Surgery* (cat. no. 264), exhibited at the 1757 Salon.
Dated pictures: *Attributes of the Arts* (cat. no. 343) and *Attributes of the Arts* (cat. no. 344).

1767 January 10, 31, February 28, March 7, 28, April 4, 25, May 2, 30, June 6, 27, July 4, 24, August 1, 22. Chardin attends meetings of the Academy (*P-V*).
June. Jean-Pierre Chardin arrives in Venice (W, p. 57).
August 25. Chardin exhibits at the Salon: '38. Two pictures under the same number, representing various *Musical Instruments* (cat. nos. 345, 346). These two oval pictures, some 4 *pieds* 6 *pouces* wide by 3 *pieds*, owned by the King, are intended for the apartments of the Château de Bellevue' (*Expl. Peint.*, 1767).
Comments: *Mercure de Fr.*, Oct. 1767; *L'Année littéraire*; *L'Avant-Coureur*; Mathon de la Cour's *Lettre*; *Mémoires secrets*, dated Sept. 13, 1767; Diderot's *Salon* of 1767 (1875 ed. XI, p. 97).
August 29, September 5, 20, October 3. Chardin attends meetings of the Academy (*P-V*).
October 27. Chardin, Cochin and La Tour support Abbé Pommyer's candidature for a seat as honorary associate of the Academy of Painting (*P-V*).
October 31. Chardin and La Tour are delegated by the Academy to inform Abbé Pommyer of his nomination (*P-V*).
November 7, 28, December 5. Chardin attends meetings of the Academy (*P-V*).
December 31. Chardin, present at the meeting, is delegated by the Academy to call on Restout, who is dangerously ill (*P-V*).
Dated pictures: *Musical Instruments* (cat. nos. 345, 346).



1768 January 6. Greuze desires to take possession of an apartment in the Louvre occupied by M. Petit, a relative of the late M. La Roche, before the usual time at which the tenancy expires. In a letter to Marigny, Cochin observes that Chardin, when assigned his quarters in the Louvre, had shown more tact.
January 15. Mme Chardin is 'violently ill' with influenza (Ratouis de Limay, *Desfriches*, 1907, p. 69).
January 30, February 8, 27, March 5, 26. Chardin attends meetings of the Academy (*P-V*).
March 29. Chardin's allowance is increased by 300 livres following the death of Restout. Mme Chardin mentions the fact in a letter of April 3 to Desfriches.
April 9, 30, June 25, July 2, 30, August 6, 20, 27, September 3, 24, November 1, 5, 26, December 3. Chardin attends meetings of the Academy. At the meeting of June 25 his nephew, the sculptor, is awarded a medal (*P-V*).
Dated pictures: *Basket of Grapes* (cat. no. 351) and *Basket of Peaches and Walnuts* (cat. no. 352).

1769 January 7, 28, February 4, 25, March 4, 18, April 1, 29, May 6, 27, June 3, July 1, 29. Chardin attends meetings of the Academy (*P-V*).
August 25. Chardin exhibits at the Salon: '31. *The Attributes of the Arts and the Rewards bestowed on them*, a replica with variants of the one painted for the Empress of Russia, owned by Abbé Pommyer, Conseiller du Parlement and Hon. Associate of the Academy. It is some 5 *pieds* wide by 4 *pieds* (cat. no. 344). 32. *A Woman returning from Market*. This picture, also a replica with variants, is owned by M. Silvestre, Drawing Master to the children of the Royal Family (cat. no. 356). '33. *Head of a Boar*. This picture, 3 *pieds* wide by 2 *pieds* 6 *pouces*, comes from the Collection of M. le Chancelier (cat. no. 357). 34. Two pictures under the same number, representing *Bas-reliefs* (cat. nos. 358, 359). 35. Two pictures of *Fruit*, under the same number (perhaps cat. nos. 351, 352). 36. Two pictures of *Game*, under the same number (before No. 697 of W 1933.)' (*Expl. Peint.*, 1769).
Comments: *Mémoires secrets* for Sept. 10, 1769; *L'Avant-Coureur*, Sept. 11, 1769; *Mercure de Fr.*, Oct. 1769; *L'Année littéraire*, 1769, pp. 296–7; *Lettre sur l'Exposition* 1769, pp. 21–2; *Lettre adressée aux auteurs du Journal encyclopédique* 1769; M. de Camburat's *Exposition du Louvre* 1769; Daudet de Jossac's *Sentiments* 1769; and at great length in Diderot's *Salon* of 1769 (1875 ed. XI, pp. 408, 445).
August 26, September 2, 30, October 7. Chardin attends meetings of the Academy (*P-V*).
October 7. Mme Chardin writes to Desfriches to announce the dispatch of Perronneau's portrait of Mlle Desfriches and to give him news of Chardin's precarious health.
October 27. Chardin attends the meeting of the Academy (*P-V*).
Dated pictures: *Goat and Satyr* (cat. no. 358) and *Goat and Bacchante* (cat. no. 359).

1770 January 2. In a letter to Desfriches, Perronneau speaks of Chardin (Ratouis de Limay, *Desfriches*, 1907, p. 126).
January 27, February 3, 23, March 3, 31, April 7, 28, May 5, 29, June 2. Chardin attends meetings of the Academy (*P-V*).
June 6 Cochin proposes that the pension of the late Boucher, amounting to 1200 livres, should be divided as follows: 500 livres a year to Vernet, 500 to Roslin, and the remaining 200 to Chardin as an increase of his own pension. 'He is over seventy, and at that age it is comforting to be befriended by those above one, especially when a man exerts his talents as indefatigably as Chardin does. This is probably the last favour I shall ask on behalf of my artist friends and colleagues' (*NAAF*, 1904, p. 202).
June 30, July 7. Chardin attends meetings of the Academy (*P-V*).
July 26. Chardin's yearly grant is increased by 400 instead of 200 livres.
July 27. Chardin, who is unwell, thanks the Marquis de Marigny for the additional 400 livres he is to receive each year.
July 28, August 4, September 1, 28, October 6, December 31. Chardin attends meetings of the Academy (*P-V*).
No Salon this year.
Dated picture: *Cupids playing with a Billy-Goat* (cat. no. 362).

1771 January 5, February 23, March 2, 23, April 6, 27, May 4, 25. Chardin attends meetings of the Academy (*P-V*).
July 1. Chardin receives payment in full for the pictures he painted for the châteaux of Choisy and Bellevue (Engerand, 1900, p. 83).
July 11. Chardin certifies the quality of the ocres from La Vérie (see August 23).
July 27, August 3. Chardin attends meetings of the Academy (*P-V*).
August 23. At a meeting of the Academy, Chardin, having tested them, expresses his approval of the ocres discovered on the estates of the Baron de La Lézardière (B. Fillon, 1861, pp. 75–6).
August 25. Chardin exhibits at the Salon: '38. A picture representing a *Bas-relief* (cat. no. 362). 39. *Three Studies of Heads* in pastels, under the same number (cat. nos. 366, 367)' (*Expl. Peint.*, 1771); see also *L'Année littéraire*; A.-C. Cailleau's *La Muse errante au Salon*, 1771, p. 16; *Lettre du baron de X. à Milord X.*, 1771, p. 11; and Diderot's *Salon* of 1771 (1875 ed. XI, p. 48).
Dated picture: *Self-Portrait with Pince-nez* (cat. no. 366).

1772 Chardin informs Marigny that the Academy's finances are in a precarious state and Cochin begs him to accelerate the supply of funds.
January 25. Chardin attends the meeting of the Academy (*P-V*).
February 7. Descamps, in a letter to Desfriches, writes that Chardin is 'still ailing' (Ratouis de Limay, *Desfriches*, 1907, p. 92).
February 29, March 7, 28, April 4, 25, May 2, 30, June 27, July 4, 24, August 1, 22, 29, September 5, 26, October 3. Chardin attends meetings of the Academy (*P-V*).
No Salon this year.
October 15. The Controller General of Buildings allots a room in the Académie de France in Rome to Chardin's nephew (*NAAF*, 1904, p. 268).
October 31, November 7. Chardin attends meetings of the Academy (*P-V*).
November 15. Cochin asks the Marquis de Marigny to raise Chardin's fee for the work done in the châteaux de Choisy and Bellevue (Chronique des Arts, July 29 1899).
November 28. Chardin attends the meeting of the Academy (*P-V*).
December 30. Chardin receives 400 livres from the notary of the Maison du Roi, as arrears of stipend.
December 31. Chardin attends the meeting of the Academy (*P-V*).
No dated picture from this year.

1773 January 9, February 6, 27, March 6, 27, April 3, 30, May 8, 29, June 5, 26, July 3, 31, August 7, 23. Chardin attends meetings of the Academy (*P-V*).
August 25. Chardin exhibits at the Salon: '36. *A Woman drawing Water from an Urn*. This picture, owned by M. Silvestre, Drawing Master to the children of the Royal Family, is a replica of a picture owned by the Queen of Sweden (cat. no. 368). 37. *Study of a Head* in pastels (cat. no. 369)'; *see Expl. Peint.*; also *L'Année littéraire* 1773; *Le Journal encyclopédique*, 1773; *Dialogues sur la peinture*, 1773; *Eloge des tableaux exposés*, 1773; and one of the *letters of Du Pont de Nemours* to the Margrave of Baden (*AAF*, 1908, p. 25).
August 28, September 1, October 2, 30, November 6. Chardin attends meetings of the Academy (*P-V*).
November 25. Chardin and his wife make over their house in Rue Princesse to Gilles Petit, a cabinet-maker, in return for a life annuity of 1800 livres.
November 27, December 4, 31. Chardin attends meetings of the Academy (*P-V*).
Dated picture: *Portrait of the Painter Bachelier* (cat. no. 370).

1774 January. Chardin, together with other artists resident in the Louvre, endorses a request submitted by Claude-François Desportes to Abbé Terray, Controller of Buildings, asking permission to make over his lodgings to Nicolas Desportes, his cousin, or to grant him the reversion of it (*AAF*, 1873, p. 181).
May 28. Chardin, having rendered the accounts of the Academy, dines at Cochin's house with those of his colleagues holding official posts at the Academy (*P-V*).
May 28. Chardin, present at the meeting, is delegated by the Academy, together with Le Moyne, to call on Desportes, who has fallen ill (*P-V*).
June 4, 25, July 2. Chardin attends meetings of the Academy (*P-V*).
July 30. Pleading age and ill health, Chardin sends in his resignation as Treasurer of the Academy, and presents to the Academy his portrait painted in pastels by La Tour in 1760 (*P-V*). Fontaine, 1910, wrongly gives January 7, 1775, as the date of Chardin's resignation.
August 6. Chardin attends the meeting of the Academy at which his successors are appointed: Coustou for the post of Treasurer, Vien for the arrangement of pictures at the Salon. These appointments are ratified on August 16 by the Controller General of Buildings (*P-V*).
August 20, 27, September 3, 24, October 28, November 5, 26, December 3. Chardin attends meetings of the Academy (*P-V*).
December 25. Chardin renders his accounts to the Royal Academy (*P-V*).
December 30. Chardin attends the meeting of the Academy (*P-V*).
No dated picture from this year.

1775 January 7, 28, February 4, 25, March 4, 31. Chardin attends meetings of the Academy (*P-V*).
April 8. Chardin, present at the meeting, is appointed to inquire into ways of improving the School for endowed pupils sponsored by the Academy, which has produced disappointing results (*P-V*).
April 29. Chardin sponsors the candidature of J.-B. Weiler, an Alsatian painter, at the Academy (*P-V*).
May 2. Chardin solicits a grant and obtains 600 livres from d'Angiviller; grant confirmed on May 22.
May 6. Chardin attends the meeting of the Academy (*P-V*).
May 27. Chardin, present at the meeting, is delegated by the Academy to call on Vien, who has been dangerously ill (*P-V*). The same day Chardin submits an inventory of the paintings, sculptures (both marbles and plaster casts), drawings, plates, prints, books, furniture, utensils and miscellaneous chattels, and government stocks owned by the Academy (this inventory is preserved in the library of the Ecole des Beaux-Arts, Paris).
June 3. Chardin and Le Moyne give the Academy an account of their visit to Vien (*P-V*).
June 30, July 8, 29, August 5, 23. Chardin attends meetings of the Academy (*P-V*).



August 25. Chardin exhibits at the Salon: '29. *Three pastel studies of heads*, under the same number (cat. nos. 372, 373 and perhaps 370).'
Comments: *Mercure de Fr.*, Oct. 1775; *Mémoires secrets*, under Sept. 25, 1775; *Lettre de Cochin: Observations sur les ouvrages*, p. 35; and briefly in Diderot's *Salon* of 1775 (1875 ed., XII, p. 13).
August 28, September 2, 30, October 7, 27, November 4, 25, December 2, 30. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *Portrait of an Unknown Painter* (cat. no. 371), *Self-Portrait with Eye-shade* (cat. no. 372), and *Portrait of Mme Chardin* (cat. no. 373).

1776 January 27, February 24. Chardin attends meetings of the Academy (*P-V*).
March 2. In place of Lagrenée, Chardin gives the Academy an account of his visit, in company with Le Moyne, to Vernet, who is ill (*P-V*).
March 30, April 13, 27, May 4, 25, June 1, 28, July 6, 27, August 3, 23, 31, September 7, 20, 28, October 5, 26, November 9. Chardin attends meetings of the Academy (*P-V*).
November 29. Chardin is a member of the committee appointed by the Academy to examine the engravings of the Düsseldorf Picture Gallery, made under the supervision of M. Pigage, Superintendent of Buildings to the Elector Palatine (*P-V*).
December 7, 28. Chardin attends meetings of the Academy (*P-V*).
Dated pictures: *Portrait of Mme Chardin* (cat. no. 374), *Portrait of a Boy in a Hat* (cat. no. 376), *Portrait of a Young Girl* (cat. no. 377), and the *Painting imitating a Bas-relief* (cat. no. 382).

1777 January 4, 25, February 1, 22, March 8. Chardin attends meetings of the Academy (*P-V*).
March 21. Chardin writes to M. d'Angiviller protesting against the decision taken by Pierre who, at the meeting of the Academy, appointed Cochin, resigning secretary, to a position inferior to that of the Counsellors, without consulting the full session of the Academy. Chardin claims that the services rendered by Cochin entitle him to a higher rank (see below, April 16).
March 22. Chardin attends the meeting of the Academy (*P-V*).
April 2. D'Angiviller replies to Chardin, to the effect that Cochin's appointment was made in conformity with the statutes of the Academy (*P-V*).
April 5. Chardin attends the meeting of the Academy (*P-V*).
April 16. Chardin accepts d'Angiviller's reply and thanks him for his kind words (Furcy-Raynaud, 1900, pp. 23–5).
April 26, May 3, 31, June 7, 28, July 5, 26, August 2. Chardin attends meetings of the Academy (*P-V*).
August 23. Chardin exhibits at the Salon: '49. *A picture imitating a Bas-relief* (cat. no. 382). 50. *Three pastel studies of heads*, grouped under the same number (cat. nos. 376, 377)' (*Expl. Peint.*, 1777).
Comments: *Mémoires secrets*, Sept. 15, 1777; *Mercure de Fr.*, Oct. 1777; *L'Année littéraire* 1777; *La Prêtresse*, 1777, p. 13; and *Huit lettres pittoresques*, 1777.
August 30, September 20. Chardin attends meetings of the Academy (*P-V*).
September 27. Chardin expresses doubts as to his right to attend all their committee meetings and decisions; he is reassured by his colleagues, who pay tribute to his talents and his services to the Academy (*P-V*).
October 4, 31. Chardin attends meetings of the Academy (*P-V*).
December 30. Chardin is appointed a member of the committee set up by the Academy to examine the pictures and models sent in by the pupils of the Académie de France in Rome (*P-V*).
In this year appears the print engraved by Chevillet after the *Portrait of Marguerite-Siméone Pouget* (cat. no. 387), attributed to Chardin.

1778 January 10. Chardin signs the report of the committee appointed to examine the pictures and models sent in by the pupils of the Académie de France in Rome (*P-V*).
February 7. Chardin attends the meeting of the Academy (*P-V*).
April 4. Chardin is named a member of the committee set up to arrange the Academy library (*P-V*).
April 25, May 2, 30. Chardin attends meetings of the Academy (*P-V*).
June 21. Chardin writes to M. d'Angiviller, reminding him of the services he has rendered the Academy as Treasurer and requesting a pension equivalent to the emoluments he received while holding that post (Furcy-Raynaud, 1900, pp. 25–33).
June 27, July 4. Chardin attends meetings of the Academy (*P-V*).
July 21. Draft by Pierre for a reply to Chardin: d'Angiviller makes use of this text but tones down the rather harsh wording of the original: 'I have read your requests with some dismay; for, besides the fact that they seem to me unfounded, the methods you ask me to adopt show that you are unaware of the King's wishes regarding the employment of the increase in his bounty. The office of Treasurer which you have held, like all offices of the Academy, carried a salary related to the scanty funds at the disposal of our society. You are, then, on a par with our other officers; the Treasury was not a post different in kind and entitling its holder to special privileges, other than those His Majesty accords to artists of outstanding talent. You have nothing to

complain of in the way the Academy has treated you of late. You have long been enjoying free quarters and the largest allowance available at the time when His Majesty put me in charge of the Royal Buildings. I had not yet taken stock of the then current grants when I made you a special allowance for your work, in addition to the sum you asked of me so urgently, that I feared you were hard pressed for money and felt obliged to provide you with further financial aid. I have now had an opportunity of comparing your emoluments with those of the most senior and highest-ranking Officers of the Academy. Most are receiving salaries of only 500, 600 and 800 livres, whereas yours has been speedily raised to 1400. While your works testify to the extreme care to which you owe your just renown in one genre, you must admit that your colleagues are entitled to similar consideration and that, in the same kind of work, your compositions have never entailed as much expense or taken as much time as those of your colleagues, who practice the large genres. We might indeed be thankful for their unselfishness, for if their demands would mount in relation to the labour expended, our administration would be unable to meet them. After giving much thought to the matter, I have resolved to apportion our grants more equitably, and it is with an eye to justice that I have gone into the pensions granted our senior members. I have taken into account the zeal and exactness with which you carried out your duties, but you surprise me when you say that the Academy has appointed a 'subordinate' to fill a post of high responsibility, despite the fact that our Statutes specify a member of the Academy. How could one have run the risk of being deceived, or failed to keep a strict eye on a salaried employee, considering that – except for the fixed, day-to-day charges – even the Treasurer has no power to make extraordinary payments without the approval of all the members of the Academy, or at least that of its leading representatives?

I trust you will in future spare me the distasteful task of having to refuse you. Your recent claims are unfounded and open the door to abuses which it is my duty not only to stop, but to forestall. It would be improper to divert funds we have in hand, and which are earmarked, for other uses, as royal bounty has provided special funds for individual emoluments and, of all the Academies, that of Painting and Sculpture is the most favoured' (W 1933, pp. 138–9).

JULY 17, AUGUST 1, 29, SEPTEMBER 5, 26, OCTOBER 31. Chardin attends meetings of the Academy (*P-V*).

NOVEMBER 17. Cochin transmits to Desfriches the greetings of Chardin, whom he has seen during the day (Ratouis de Limay, *Desfriches*, 1907, p. 73).

NOVEMBER 28. Chardin attends the meeting of the Academy (*P-V*).

During this year the engraver Dupin presents M. Louis, Secretary of the Royal Academy of Surgery, with a smaller version of the Secretary's portrait, engraved in 1766 by Miger after the picture by Chardin (cat. no. 264) exhibited at the 1757 Salon under the title of *Portrait in a Medallion of M. Louis, Professor and Royal Examiner in Surgery* (Bocher, no. 33c, p. 33).

1779 JANUARY 30, February 6, 27. Chardin attends meetings of the Academy (*P-V*).

APRIL 10. The report signed by Chardin, L. Lagrenée, d'Huès, du Rameau, J.-L. Lagrenée and La Tour as members of the committee appointed by the Academy to examine the pictures sent from Rome by pupils of the Académie de France, is read at the meeting of the Academy; it refers, among others, to the progress made by David, who had sent in *Hector* and *The Funeral of Patroclus* (*P-V*).

APRIL 24, MAY 1, 29, JUNE 27. Chardin attends meetings of the Academy (*P-V*).

AUGUST 25. Chardin exhibits at the Salon: '55. Several *Pastel Studies of Heads*, under the same number (cat. nos. 378?, 379?)" (*Expl. Peint.*, 1779).

Comments: *Les Annonces et affiches; L'Année littéraire*, 1779; *Mercure de Fr.*, Sept. 1779; *Le Journal de Paris*, Sept. 22, 1779; *Le Miracle de nos jours*, 1779, pp. 19, 40; *Encore un rêve*, 1779; *le Visionnaire*, 1779, p. 87; Abbé Grosier's *Le coup d'oeil*, p. 31; *Le lit de justice*, 1779; *Ah, ah, encore une critique*, 1779; and one of Du Pont de Nemours's letters to the Margravine of Baden (*AAF*, 1908, p. 111).

AUGUST. The Royal Family visits the Salon; Madame Victoire, noticing the *Portrait of a Lackey* (*Un Jacquet*) exhibited by Chardin, asks the price; he presents it to the princess, who next day, through the Comte d'Affry, sends him a golden snuff-box. The picture figured in the princess's collection. This gift rekindled and prolonged 'for a brief while the flame of a lamp that is flickering out', said Renou, who saw Chardin receive the snuff-box.

SEPTEMBER 25. Sponsored by Chardin, the enamel painter J.-B. Weiler is made a member of the Academy after submitting a portrait of the Comte d'Angiviller (*P-V*).

OCTOBER. Pierre gives d'Angiviller news of Chardin's health. 'M. Chardin is not in really good health but there are no grounds for anxiety,' adding in the margin: 'Since then has changed for the worse.' (AN; cf. W 1933, p. 142.)

NOVEMBER 16. The painter Doyen informs Desfriches of Chardin's very serious condition. 'M. Chardin has received extreme unction and is in a state of collapse that makes us fear the worst. His mind is clear, but the swelling in his legs has spread to other parts of the body; there is no telling what turn his disorder will take. You may judge of his situation and how his friends must feel' (Ratouis de Limay, *Desfriches*, 1907, pp. 101–2).



DECEMBER 6. Chardin, aged 80, dies of dropsy in his apartment in the galleries of the Louvre.

DECEMBER 7. Chardin is interred at Saint-Germain-l'Auxerrois. (Church register and extract of the record published by the Goncourts, now lost.)

DECEMBER 10. Mme Chardin complains of the straitened circumstances in which she is left, and petitions M. d'Angiviller for the continuance of a part of the pensions drawn by her husband. Having made inquiry into her estate and assets, the Superintendent of Buildings replies that she has no right to this special favour which, in the previous cases she cites, was an act of charity (Furcy-Raynaud, 1900, p. 38).

DECEMBER 18. Inventory of Chardin's estate (full text published for the first time in W 1933, pp. 145–6).

In the dining-room: six chairs, an armchair, a table, a wickerwork bath-tub lined with copper, and a sideboard. In the drawing-room: six chairs, an easy-chair, two armchairs, two 'cabriolet' chairs, tables, looking-glasses, and a clock. Three rooms in addition to that of the cook, a studio and a garret. Some forty pictures, mostly by Chardin, with a *Sketch of Christ* attributed to La Hyre (60 livres), a *Nativity of Our Lord* by Silvestre, *The Marriage of the Virgin* by Jouvenet (24 livres), drawings by Cochin, prints, sculptures by Pigalle (a *Child with a Cage*, in biscuit-ware, after the one shown at the 1750 Salon; a *Mercury* which figures in some of Chardin's pictures (smaller versions of it were owned by La Live, Bouret, Julienne and other collectors); a plaster cast of a horse in a glass case, and 160 drawings, no doubt by Chardin, in two portfolios.

DECEMBER 12. The author of *Les Mémoires secrets* publishes a eulogy of Chardin.

DECEMBER. Renou writes an obituary in the *Journal de Paris*.

1780 MARCH 6. Chardin Sale at the Hôtel d'Aligre, with catalogue ('Notice of the principal works from the Collection of the late M. Chardin, Joullain, appraiser'). 22 items, including seven paintings by Chardin: *The Governess* and *The Diligent Mother* (no. 14), *The Washerwoman* (no. 15), *Card Tricks* and *The Game of Goose* (no. 16), and two pictures of *Monkeys* (no. 17). Among the other pictures sold were several by friends and colleagues of Chardin: *Turkish Women* by Vernet (no. 18), *The Adoration of the Shepherds* by Silvestre (no. 19), *Christ and the Woman of Samaria* by de Troy (no. 6), *Sparrow-hawks and Ducks* by Oudry (no. 10); also: a *Vegetable Market* by Bassano (no. 1), a *View of Italy* by Gofredi (no. 2), two *landscapes* by Francisque Millet (no. 9), one by d'Allegrain (no. 7), *landscapes* by Huet (no. 20), Boucher (no. 13) and J. Müller (no. 6, no doubt Jean-Godard Müller who worked in Paris 1770–6), two *seascapes* in the manner of Vernet by Henri de Marseille (no. 21, perhaps Henri d'Arles), *cavalry combats* by Van der Meulen and Martin (nos. 3 and 8), and two pictures by Boucher, *Venus and Aeolus* and *Venus and Vulcan* (nos. 12 and 11). The very rare copy of this sale catalogue preserved in the Art Library of the University of Paris bears the following note in the hand of the appraiser Joullain: 'the objects belonging to M. Chardin did not bring in more than 487 livres.'

Though this sale carried Chardin's name, the Goncourts assumed that the majority of the items did not belong to the painter at all. We readily endorsed this opinion in 1933, but feel no longer sure about it. Admittedly the sale does not include the 35 works by Chardin himself, listed in the inventory of Dec. 1779, but most of those works, particularly the still-lifes, might well have found buyers in the interval. The two companion pieces of monkeys included in the sale are not mentioned in the inventory of 1779, but they may have been among the pictures and sketches catalogued *en bloc*. On the other hand, one would not have expected Chardin to own as many landscapes as are listed here.

1781 APRIL 1. Cochin gives Desfriches news of Mme Chardin (Ratouis de Limay, *Desfriches*, 1907, pp. 79–80).

1791 MAY 15. Death of Mme Chardin, in her home in Rue du Renard; buried the next day at Saint-Sauveur (record first published in W 1933, p. 151).

# COLOUR PLATES

*Companion pieces are marked by an asterisk**

I TWO HARES, PHEASANT AND APPLE, *c.* 1726–28, CANVAS, 49 × 59, NATIONAL GALLERY, WASHINGTON (KRESS COLLECTION) CAT. NO. 30

2 PREPARATIONS FOR LUNCH, *c.*1726–28, CANVAS, 80 × 64, PRIVATE COLLECTION, GENEVA CAT. NO. 24

3 HARE, PARTRIDGE AND ORANGE, *c.* 1727–28, CANVAS, 68 × 60, MAISON DE LA CHASSE, PARIS (ON LOAN) CAT. NO. 39

4 RAY-FISH, CAT AND KITCHEN UTENSILS, *c.* 1727–28, CANVAS, 114 × 145, LOUVRE, PARIS CAT. NO. 46

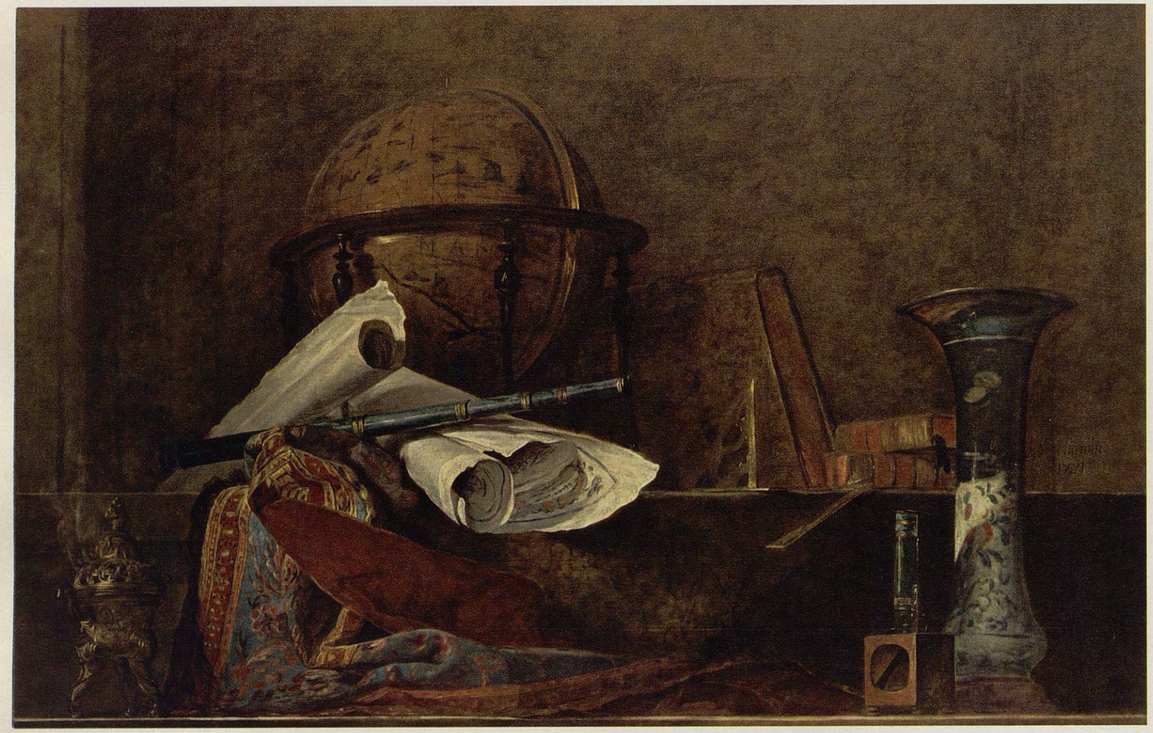
5 THE BUFFET, 1728, CANVAS, 195 × 129, LOUVRE, PARIS CAT. NO. 47

6 THE SOAP BUBBLE, *c.* 1731–33, CANVAS, 93 × 74, NATIONAL GALLERY, WASHINGTON

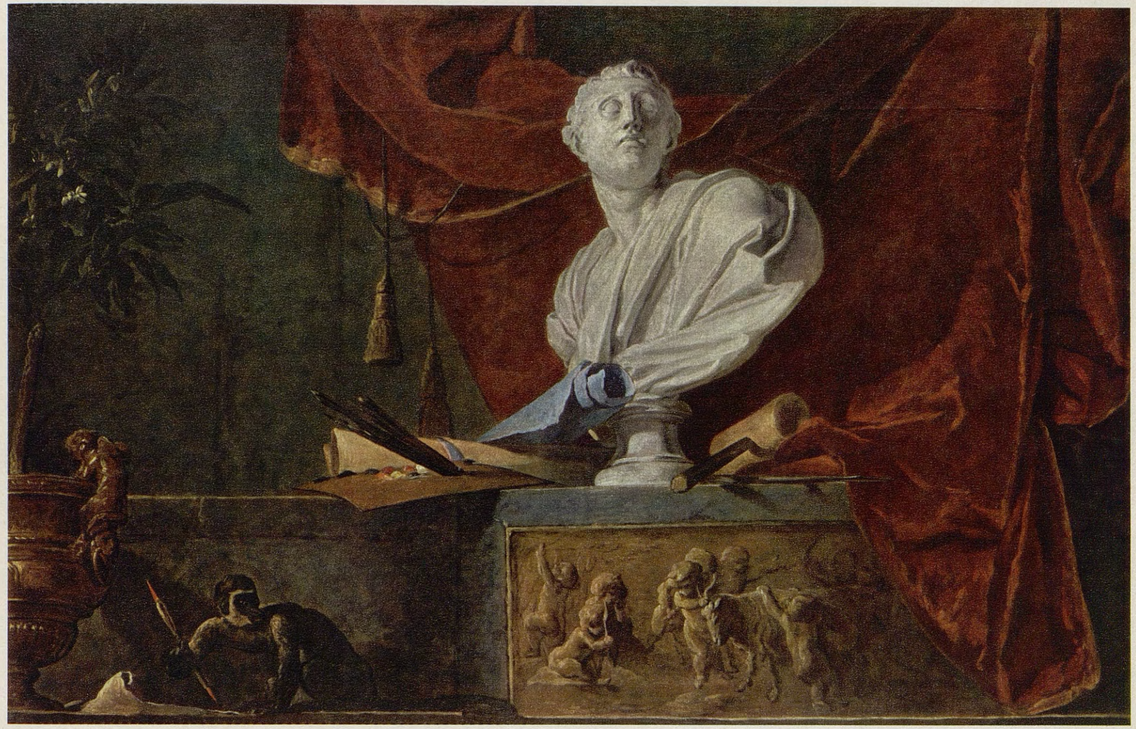
CAT. NO. 74

7 THE YOUNG SCHOOLMISTRESS, *c.* 1731–32, CANVAS, 61 × 66, NATIONAL GALLERY, LONDON

CAT. NO. 80



8* ATTRIBUTES OF THE SCIENCES, 1731, CANVAS, 140×215, MUSÉE JACQUEMART-ANDRÉ, PARIS CAT. NO. 87



9* ATTRIBUTES OF THE ARTS, 1731, CANVAS, 140×215, MUSÉE JACQUEMART-ANDRÉ, PARIS CAT. NO. 86

10* MEAT DAY MEAL, 1731, COPPER, 33 × 41, LOUVRE, PARIS CAT. NO. 92

11* FAST DAY MEAL, 1731, COPPER, 33 × 41, LOUVRE, PARIS CAT. NO. 91

12 KITCHEN STILL-LIFE WITH LOIN OF MUTTON, 1732, CANVAS, 42 × 34, MUSÉE JACQUEMART-ANDRÉ, PARIS CAT. NO. 105

13 THE WATER URN, *c.* 1733, WOOD, 28 × 23, LOUVRE, PARIS CAT. NO. 126

14* THE WATER URN, 1733, CANVAS, 38×42, NATIONAL MUSEUM, STOCKHOLM CAT. NO. 128

15* THE WASHERWOMAN, *c.* 1733, CANVAS, 37×42, NATIONAL MUSEUM, STOCKHOLM CAT. NO. 135

16 LADY SEALING A LETTER, 1733, CANVAS, 146 × 147, SCHLOSS CHARLOTTENBURG, BERLIN CAT. NO. 121

17 THE PHILOSOPHER READING, 1734, CANVAS, 150 × 100, LOUVRE, PARIS CAT. NO. 145

18 LADY TAKING TEA, 1736, CANVAS, 80 × 101, HUNTERIAN MUSEUM, GLASGOW CAT. NO. 148

19 THE DRAFTSMAN, 1737, CANVAS, 81 × 64, PRIVATE COLLECTION CAT. NO. 161

20 THE CARD CASTLE, *c.* 1737, CANVAS, 76 × 68, LOUVRE, PARIS

CAT. NO. 163

21 THE GAME OF KNUCKLEBONES, *c.* 1737, CANVAS, 81 × 64, MUSEUM OF ART, BALTIMORE

CAT. NO. 164

22* PORTRAIT OF CHARLES GODEFROY (YOUNG MAN WITH VIOLIN), *c.* 1738, CANVAS, 67 × 73, LOUVRE, PARIS CAT. NO. 167

23* PORTRAIT OF AUGUSTE-GABRIEL GODEFROY (BOY WITH A TOP), 1738? CANVAS, 68 × 76, LOUVRE, PARIS CAT. NO. 166

24* THE EMBROIDERER, *c.* 1738, WOOD, 19 × 16, NATIONAL MUSEUM, STOCKHOLM CAT. NO. 172

25* THE DRAFTSMAN, *c.* 1738, WOOD, 19 × 17, NATIONAL MUSEUM, STOCKHOLM CAT. NO. 176

26* THE KITCHEN BOY, *c.* 1738, CANVAS, 46×37, HUNTERIAN MUSEUM, GLASGOW CAT. NO. 184

27* THE KITCHEN MAID, 1738, CANVAS, 46×37, HUNTERIAN MUSEUM, GLASGOW CAT. NO. 185

28 GIRL RETURNING FROM THE MARKET, 1739, CANVAS, 47 × 37, LOUVRE, PARIS CAT. NO. 189

29 THE GOVERNESS, 1739, CANVAS, 45 × 35, NATIONAL GALLERY OF CANADA, OTTAWA CAT. NO. 191

30* THE DILIGENT MOTHER, *c.* 1739–40, CANVAS, 49 × 39, LOUVRE, PARIS CAT. NO. 194

31* SAYING GRACE, *c.* 1740, CANVAS, 49 × 39, LOUVRE, PARIS CAT. NO. 198

32* GIRL WITH SHUTTLECOCK, 1741, CANVAS, 81 × 64, COLLECTION BARON PHILIPPE DE ROTHSCHILD, PARIS CAT. NO. 206

33* THE CARD CASTLE, *c.* 1741, CANVAS, 82 × 66, NATIONAL GALLERY, WASHINGTON (MELLON COLLECTION) CAT. NO. 207

34 THE MORNING TOILET, *c.* 1740, CANVAS, 49 × 39, NATIONAL MUSEUM, STOCKHOLM CAT. NO. 200

35 MEAL FOR A CONVALESCENT, *c.* 1746–47, CANVAS, 46 × 37, NATIONAL GALLERY, WASHINGTON (KRESS COLLECTION) CAT. NO. 218

36* THE GOOD EDUCATION, *c.* 1749, CANVAS, 41 × 47, COLLECTION COUNT GUSTAV WACHTMEISTER, VANÁS, SWEDEN CAT. NO. 223

37* THE DRAFTSMAN, *c.* 1748, CANVAS, 41 × 47, COLLECTION COUNT GUSTAV WACHTMEISTER, VANÁS, SWEDEN CAT. NO. 222

38 ATTRIBUTES OF THE ARTS, *c.* 1755, CANVAS, 52 × 112, PUSHKIN MUSEUM, MOSCOW CAT. NO. 237

39 STILL-LIFE WITH ORANGE AND SILVER GOBLET, *c.* 1756, CANVAS, 36 × 46, PRIVATE COLLECTION CAT. NO. 245

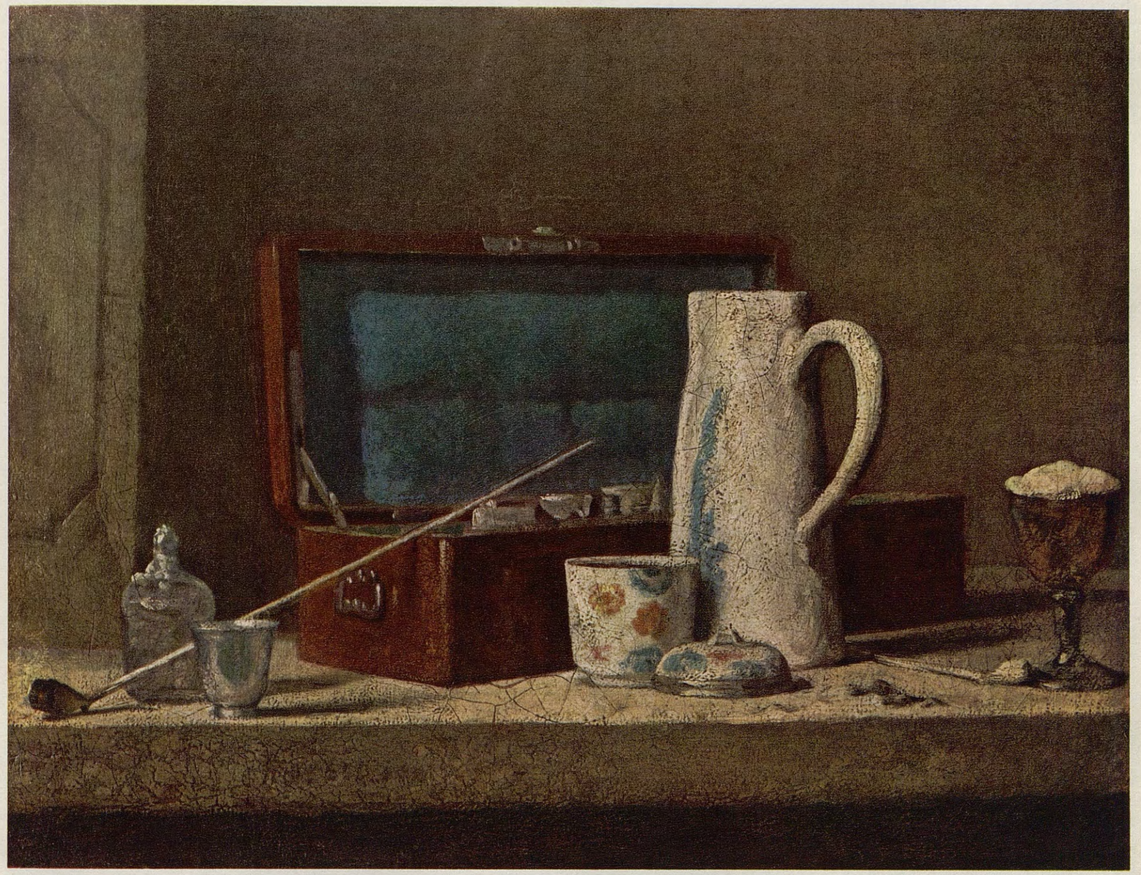
40 BASKET OF PEACHES, 1758, CANVAS, 38 × 46, OSKAR REINHART, WINTERTHUR, SWITZERLAND CAT. NO. 270

41 BASKET OF PLUMS, *c.* 1758–59, CANVAS, 36 × 45, OSKAR REINHART, WINTERTHUR, SWITZERLAND CAT. NO. 277

42* THE JAR OF APRICOTS, 1760, CANVAS, 57 × 51, ART GALLERY OF TORONTO, CANADA CAT. NO. 299

43* THE CUT MELON, 1760, CANVAS, 57 × 51, PRIVATE COLLECTION CAT. NO. 298

44 THE JAR OF OLIVES, 1760, CANVAS, 68 × 95, LOUVRE, PARIS CAT. NO. 307



45 THE SMOKER'S CASE, *c.* 1760–63, CANVAS, 32 × 42, LOUVRE, PARIS CAT. NO. 305

46 BASKET OF STRAWBERRIES, *c.* 1760–61, CANVAS, 37 × 45, PRIVATE COLLECTION CAT. NO. 297

47 FLOWERS IN A WHITE VASE, *c.* 1760–63, CANVAS, 44 × 36, NATIONAL GALLERY OF SCOTLAND, EDINBURGH CAT. NO. 313

48* STILL-LIFE WITH FRUIT AND PORCELAIN JUG, 1763, CANVAS, 47 × 57, LOUVRE, PARIS CAT. NO. 322

49* STILL-LIFE WITH BRIOCHE, 1763, CANVAS, 47 × 56, LOUVRE, PARIS CAT. NO. 323

50 PREPARATIONS FOR A LUNCH, 1763, CANVAS, 38 × 45, LOUVRE, PARIS CAT. NO. 327

51 STILL-LIFE WITH WILD DUCK, 1764, CANVAS, 153 × 97, MUSEUM OF FINE ARTS, SPRINGFIELD, U.S.A. CAT. NO. 337

52 ATTRIBUTES OF MUSIC, 1765, CANVAS, 91 × 145, LOUVRE, PARIS CAT. NO. 340

53 ATTRIBUTES OF THE ARTS, 1766, CANVAS, 113 × 140, MINNEAPOLIS INSTITUTE OF ARTS CAT. NO. 344

54* ATTRIBUTES OF MILITARY MUSIC, *c.* 1767, CANVAS, 108 × 148, PRIVATE COLLECTION CAT. NO. 345

55* ATTRIBUTES OF CIVILIAN MUSIC, 1767, CANVAS, 108 × 148, PRIVATE COLLECTION CAT. NO. 346

56 BASKET OF PEACHES AND NUTS, 1768, CANVAS, 33 × 42, LOUVRE, PARIS

CAT. NO. 352

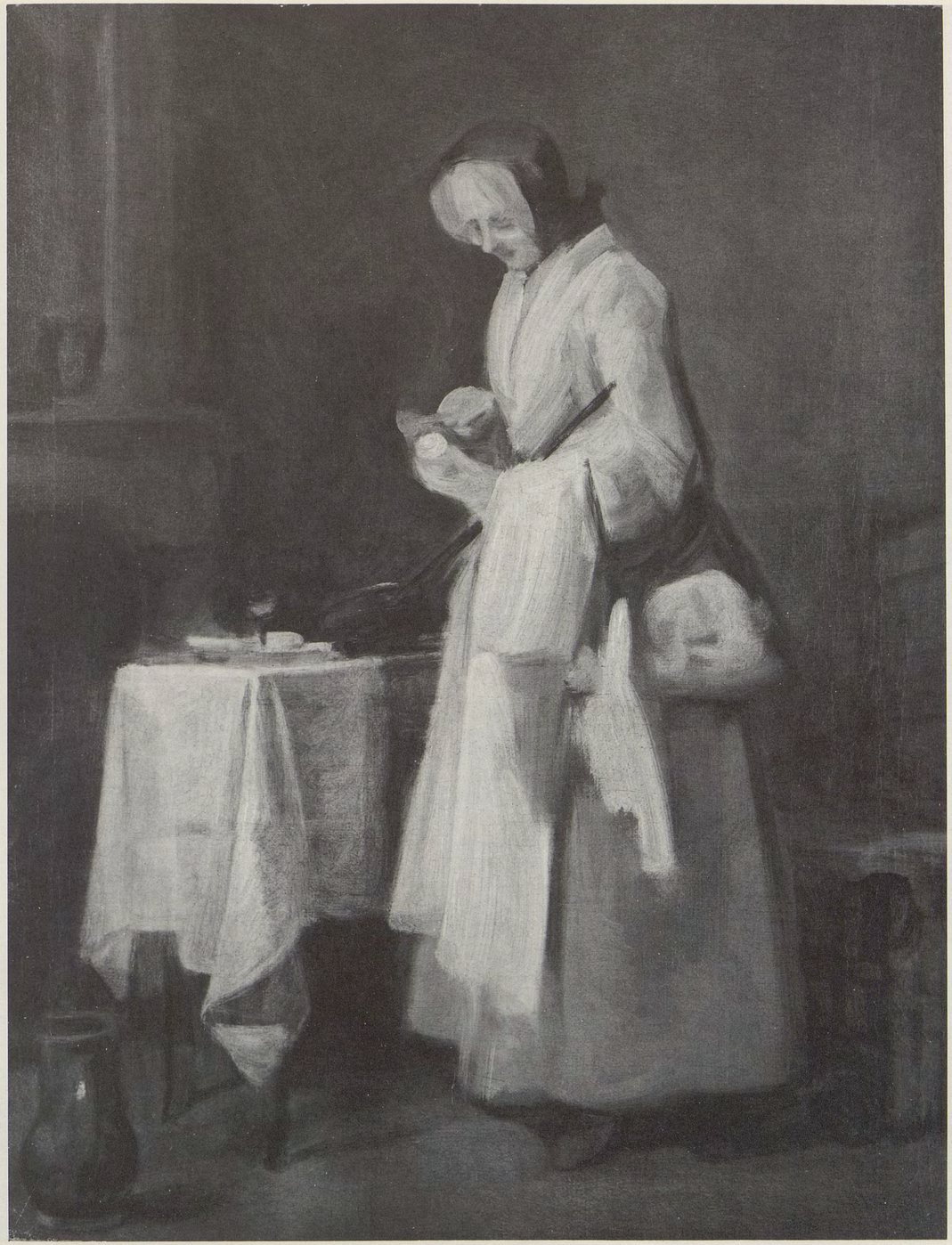
57 SELF-PORTRAIT WITH PINCE-NEZ, 1771, PASTEL, 46 × 38, LOUVRE, PARIS

CAT. NO. 366

58* PORTRAIT OF MADAME CHARDIN (NÉE POUGET), 1775, PASTEL, 45 × 37, LOUVRE, PARIS CAT. NO. 373

59* SELF-PORTRAIT WITH EYE-SHADE, 1775, PASTEL, 46 × 38, LOUVRE, PARIS CAT. NO. 372

60 GOATS AND BACCHANTE, 1769, CANVAS, 53 × 91, COLLECTION MADAME E. BÜHRLE, ZURICH CAT. NO. 359



61 MEAL FOR A CONVALESCENT, *c.* 1746, SKETCH, CANVAS, 42 × 32, PRIVATE COLLECTION, SWITZERLAND CAT. NO. 217

62* PORTRAIT OF A YOUNG GIRL, 1777, PASTEL, 45 × 38, PRIVATE COLLECTION, U.S.A. CAT. NO. 377

63* PORTRAIT OF A BOY, 1777, PASTEL, 45 × 38, PRIVATE COLLECTION, U.S.A. CAT. NO. 376

# CATALOGUE RAISONNE

The literature section (Lit.) under each painting is arranged chronologically and divided into three parts:

1. Monographs (*MON.*)
for books and articles specifically about Chardin.

2. General Works (*GEN.*)
dealing with Chardin and his time.

3. Catalogues of Museums and Private Collections (*CAT.*).

In the case of books,
authors' names and dates of publication are given.

In the case of articles,
authors' names, titles of periodicals and dates.

For further details,
reference should be made to the entry under the appropriate year and section of the bibliography, p. 251.

The same applies to the Exhibitions (Exh.).

All measurements are given in centimetres.

Unless stated otherwise the locality of all sales and exhibitions is Paris.

Companion pieces are marked by an asterisk.*

The letter W refers to G. Wildenstein, *Chardin*, Les Beaux Arts, 1933.

List of abbreviations p. 248. Addenda and Errata p. 230.

FIG. 1 *After the engraving by J. de Goncourt* CAT. NO. 3

1/2 HARE AND KITCHEN UTENSILS/DUCK

*c.* 1720. First works painted by Chardin unaided.
Two companion pieces
Lit: ■ *GEN*: Mariette, 1851–62, I, p. 356.
WHEREABOUTS UNKNOWN W 697, 698

3 SURGEON DRESSING A MAN'S SWORD-WOUND *Fig. 1*

*c.* 1720–26
Sketch for No. 4
Canvas, 27 × 155
Engr: J. de Goncourt
Lit: ■ *MON*: Bocher, 1876, p. 21; Fourcaud, 1900, pp. 7–8; Normand, 1901, p. 9; Schefer, 1904, pp. 19–20; Pilon, 1909, p. 19; Pascal & Gaucheron, 1931, p. 24; Ridder, 1932, pp. 5–6; Wildenstein, *GBA*, Dec. 1933, p. 365 (repr.); ■ *GEN*: Goncourt, 1906, I, p. 100; Wilhelm, *L'Oeil*, 1958, p. 48 (repr.).
Prov: *Inventaire Chardin* (1779); Laperlier sale, 11–13 Apr. 1867, no. 12; Town Hall, Paris, 1867–71.
DESTROYED BY FIRE AT THE TOWN HALL, 1871 W 1226

4 SURGEON DRESSING A MAN'S SWORD-WOUND

*c.* 1720–26
Signboard painted for a surgeon, friend of Chardin's father. Chardin's nephew thought he recognised portraits of the principal members of his family, whom his uncle had used as models (Note in the Goncourt's copy of the Le Bas sales catalogue).
Wood, 72 × 446
Lit: ■ *MON*: *Feuille nécessaire*, 27 Aug. 1759, p. 457; Fourcaud, 1900, pp. 7–8; Normand, 1901, p. 9; Schefer, 1904, pp. 19–20; Pilon, 1909, p. 19; Pascal & Gaucheron, 1931, p. 24; Ridder, 1932, pp. 5–6; Florisoone, 1938, p. 63; ■ *GEN*: Haillet de Couronne, 1854, II, pp. 431–2; Goncourt, 1906, I, pp. 98–100.
Prov: Collection of the engraver Le Bas, from 1759; Le Bas sale, Dec. 1783, no. 11.
WHEREABOUTS UNKNOWN W 1225

5 THE MONKEY PAINTER *Fig. 3*

1726
Size unknown
Companion piece to No. 6
Engr: Surugue fils (1743)
According to the Goncourts, the engraving shows on the portfolio the date *1726* and the signature *Chardin*. This date, sometimes questioned, was added during Chardin's lifetime (before 1743).
Exh: Salon, 1740, no. 58.
Lit: ■ *MON*: Normand, 1901, pp. 44, 100; ■ *GEN*: Goncourt, 1906, I, p. 109.
Prov: Perhaps identical with no. 8.
Chardin returned to this subject at the time of the Salon, 1740.
WHEREABOUTS UNKNOWN SINCE 1743 W 1178

6 THE ANTIQUARIAN or THE MONKEY COIN COLLECTOR *Fig. 2*

*c.* 1726
Size unknown
Companion piece to no. 5
Engr: Surugue fils (1743). Engraving exhibited in Salon, 1743.
Exh: Salon, 1740, no. 59.
Lit: ■ *GEN*: Goncourt, 1906, p. 109.
Prov: Perhaps identical with no. 7.
WHEREABOUTS UNKNOWN SINCE 1743 W 1170

7 THE MONKEY ANTIQUARIAN

*c.* 1726
Companion piece to no. 8
Canvas, 29 × 22
Prov: Sale of sculptor J.-B. Lemoyne, 10 Aug. 1778, no. 27; D(u) P(reuil) sale, 25 Nov. 1811, no. 161.
WHEREABOUTS UNKNOWN W 1176

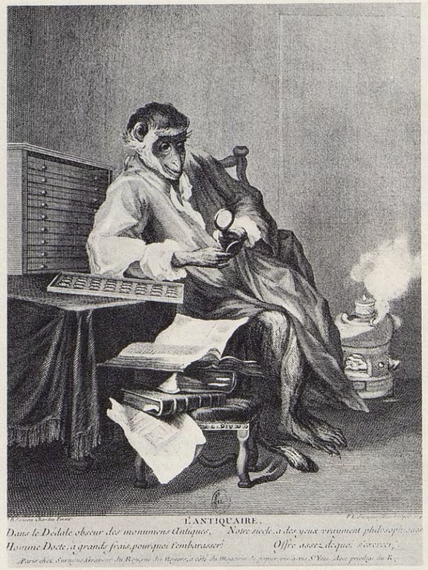



FIG. 2* *After the engraving by Surugue* CAT. NO. 6

FIG. 3* *After the engraving by Surugue* CAT. NO. 5

8 THE MONKEY PAINTER

*c.* 1726

Companion piece to no. 7

Canvas, 29 × 24

Prov: See no. 7.

WHEREABOUTS UNKNOWN W 1182

9 WOMAN WITH EGGS *Fig. 5*
(Portrait of Marguerite Saintard?)

*c.* 1726

Canvas, 129 × 97

Signed: *S. Chardin*

Chardin's first wife, Marguerite Saintard, died in 1735 of pulmonary disease. Chardin had known her at least since 1724; they married in 1731.

Exh: Versailles, 1867, no. 121; Columbus, Ohio, 1965, no. 1.

Lit: ■ *CAT*: Allen & Gardner, 1954.

Prov: Marquis de Billoty, Orange; J. Berwind, New York; Miss Julia Berwind Bequest, 1953.

NEW YORK, METROPOLITAN MUSEUM W 536

10 HARE AND GAME-BAG *Fig. 4*

*c.* 1726

Canvas, 96 × 75

Signed: *Chardin*

Exh: Amsterdam, 1926, no. 15; Gal. Pigalle, 1929, no. 10; Grand Palais, 1930, no. 24; London, Royal North. Hospital, 1933, no. 36.

Lit: ■ *GEN*: Bibesco, *Renaissance*, Feb. 1933, p. 132; Faré, 1962, II, fig. 370.

PARIS, PAUL CAILLEUX (1923) W 710

11 TWO HARES AND GAME-BAG *Fig. 6*

*c.* 1726

Companion piece to no. 12

Canvas, 72 × 59

Exh: Palais Bourbon, 1874, no. 57; Arts Décoratifs, 1878, no. 35; Gal. Georges Petit, 1883–4, no. 22; Brussels, 1935, no. 919.

Lit: ■ *MON*: Schefer, 1904, p. 109 (repr.); Guiffrey, 1907, no. 139; Furst, 1911, p. 125.

Prov: Comte d'Houdetot sale, 12–14 Dec. 1859, no. 24; Eudoxe Marcille.

PRIVATE COLLECTION W 707



12 HARE AND DEAD BIRD *Fig. 7*

*c.* 1726

Companion piece to no. 11

Canvas, 72 × 59

Exh: Palais Bourbon, 1874, no. 58; Arts Décoratifs, 1878, no. 36; Brussels, 1935, no. 920; Palais National des Arts, 1937, no. 145; Mus. Jacquemart-André, 1961, no. 11.

Lit: ■ *MON*: Guiffrey, 1907, no. 140; Furst, 1911, p. 125.

Prov: Eudoxe Marcille.

PRIVATE COLLECTION W 708

13 RABBIT AND PARTRIDGES

Previously catalogued as by Chardin, this painting is in fact by J. B. Oudry. W 719 *bis*

14 DUCK HANGING FROM A WALL AND A LEMON

*c.* 1726–28

Canvas, 77 × 61

Prov: Aved sale, 24 Nov. 1766, no. 135 (400 livres); anon. sale, 22 Sept. 1774, no. 111.

WHEREABOUTS UNKNOWN W 698

FIG. 4 CAT. NO. 10

FIG. 5 CAT. NO. 9

15 DUCK AND SEVILLE ORANGE

*c.* 1726–30

Canvas, 80 × 64

Wrongly identified with painting of the same subject in the Maison de la Chasse et de la Nature. See Catalogues of 'Exhibition of French Art', Stockholm, 1958, no. 76 and of 'Hommage à Chardin', 1959, no. 1.

Prov: Anon. sale, Dec. 1768, no. 61; anon. sale (P. Lebrun), 18 Nov. 1771, no. 42.

WHEREABOUTS UNKNOWN W 698

16 PARTRIDGE HANGING FROM A WALL

*c.* 1726–28

Companion piece to no. 17

Canvas, 53 × 48

Prov: Aved sale, 24 Nov. 1766, no. 133 (45 livres, with comp. piece).

WHEREABOUTS UNKNOWN W 744

17 TWO PARTRIDGES, GAME-BAG AND GUNPOWDER BOX

*c.* 1726–28

Companion piece to no. 16

FIG. 6* CAT. NO. 11

FIG. 7* CAT. NO. 12

Canvas, 53 × 48
Prov: See no. 16.
WHEREABOUTS UNKNOWN W 745

18 TWO PLUCKED TURKEYS HANGING ON A HOOK

*c.* 1726–28
Prov: Sale (of Poismenu, antique dealer), 8 Apr. 1779, no. 104.
WHEREABOUTS UNKNOWN W 970

19 RABBIT AND GAME-BAG *Fig. 8*

*c.* 1727–28
Canvas, 64 × 49
Identical with the picture *Lapin et une gibecière*, listed without dimensions in the inventory of the Desfriches collection (1774); valued at 100 livres, 'it cost me 82 livres' (Ratouis de Limay, *Desfriches*, 1907, p. 31).
Exh: New York, 1926, no. 8; Rotterdam, 1954, no. 45; Paris, 1956, no. 19.
Lit: ■ *MON*: Denvir, 1950, pl. 20; ■ *GEN*: Breuning, *Art Digest*, Feb. 1948, p. 19; ■ *CAT*: Ratouis de Limay, 1914, p. 268.
Prov: Siry; Count Aubaret.
NEW YORK, PRIVATE COLLECTION W 709

20 PARTRIDGE, RABBITS and GAME-BAG

*c.* 1726–28
Canvas, 77 × 69
Prov: Lempereur sale, 24 May 1773, no. 97.
WHEREABOUTS UNKNOWN W 722

21 RABBIT, COPPER CAULDRON, QUINCE AND CHESTNUTS *Fig. 9*

*c.* 1726–28
Probably companion piece to no. 22 (same size).
Canvas, 68 × 57
Signed: *cd*
Exh: London, R. Academy, 1932, no. 261; Copenhagen, 1935, no. 31.
Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 55; Guiffrey, 1907, no. 245; Pilon, 1909, p. 33; Furst, 1911, p. 134; Ridder, 1932, pl. XXIX; Wildenstein, *GBA*, Dec. 1933, p. 372; Goldschmidt, 1945, fig. 35; Lasareff, 1947; Denvir, 1950, p. 33; Wildenstein, *GBA*, Feb. 1959, p. 98; Nemilova, 1961, pl. 13; Rosenberg, 1963, pp. 72, 74 (repr.); ■ *GEN*: Bazin, *L'Amour de l'Art*, Jan. 1932, p. 15; Grappe, *Art Vivant*, 1932, p. 18; Sterling, 1952, pl. 73; Kübler, *Du*, Apr. 1954, p. 6 (repr.); Batz, *Connoisseur*, Apr. 1962, pp. 272–4; ■ *CAT*: Sirèn, 1928, no. 785; Nordenfalk, 1958, no. 785.
Prov: Commissioned by Count Tessin for the Dowager Queen Louisa Ulrica of Sweden; sent from Paris to Stockholm in Aug. 1741 'lot 12, no. 26: *Un lapin et un chaudron de cuivre*, 108 livres, cadre doré' (see BAF, 1911, p. 324). Royal Collections of Sweden.
STOCKHOLM, NATIONAL MUSEUM W 715



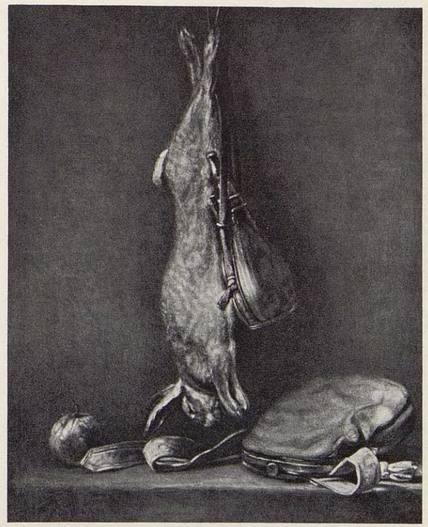


FIG. 8 CAT. NO. 19

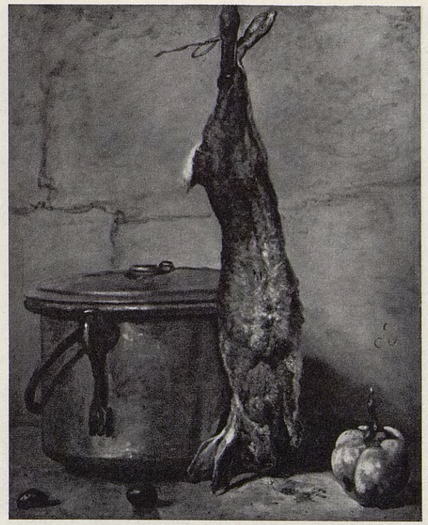


FIG. 9 CAT. NO. 21

22 BASKET OF GRAPES *Fig. 10*

*c.* 1726–28
Probably companion piece to no. 21 (same size).
Canvas, 69 × 58
Signed: *Chardin*
Exh: Gal. Martinet, 1860, no. 362.
Lit: ■ *MON*: Chennevières, GBA, 1888–9, Vol. I, p. 130; Normand, 1901, p. 95; Guiffrey, 1907, no. 84; Pilon, 1909, p. 58; Furst, 1911, p. 122; Ridder, 1932, pl. XXVIII; Jourdain, 1949, p. 47; Wildenstein, GBA, 1959, p. 98 (fig. 1). ■ *CAT*: Brière, 1924, no. 116.
Prov: Rochard, London; La Caze; bequeathed to Louvre, 1869.
PARIS, LOUVRE W 864

23 RABBIT AND COOKING-POT

*c.* 1726–28
Probably a variant of no. 21
Canvas, 67 × 56
Prov: La Roque sale, 1745, no. 191 (sold without frame to Remy for 6 livres, 1 sol).
WHEREABOUTS UNKNOWN W 716

24 PREPARATIONS FOR LUNCH *Pl. 2*
also called THE SILVER GOBLET

*c.* 1726–28
Canvas, 80 × 64

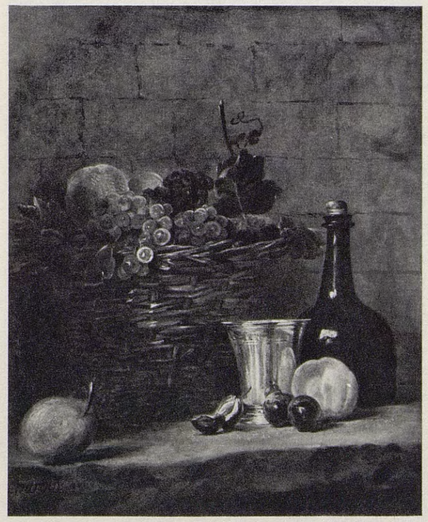


FIG. 10 CAT. NO. 22

FIG. 11 CAT. NO. 26

FIG. 12 CAT. NO. 27

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 360; Gal. Georges Petit, 1907, no. 57; Amsterdam, 1926, no. 17; Gal. Pigalle, 1929, no. 42.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 52; Guiffrey, 1907, no. 202; Pascal & Gaucheron, 1931, p. 139.

Prov: Perhaps one of the three pictures in the Silvestre sale, 1811, under no. 18 ('poissons, etc.'); Gounod sale, 23 Feb. 1824, no. 3; Baroilhet sale, 2–3 Apr. 1860, no. 102; Baroilhet sale, 15–16 Mar. 1872, no. 3; Baroness Nathaniel de Rothschild, 1876; Baron Henri de Rothschild; Baron James de Rothschild; anon. sale, 23 May 1951, no. 23; Victor Lyon, Geneva.

GENEVA, PRIVATE COLLECTION W 1062

25 GRAPES AND PEACHES IN A BASKET, SILVER GOBLET AND BOTTLE

*c.* 1726–28

Possibly a variant of no. 24

Canvas, 77 × 61

Prov: Aved sale, 24 Oct. 1766, no. 129 (19 livres).

WHEREABOUTS UNKNOWN W 864 *bis*

26 CHERRIES AND CURRANTS, also called ARTICHOKES *Fig. 11*

*c.* 1726–28

Canvas, 40 × 60

Exh: Montreal, 1917; Toronto, 1919; Pittsburgh, 1919, no. 3; Toronto, 1926, no. 115; Montreal, 1949; Vancouver, 1953, no. 9; London, Canada, 1953; Toronto, 1954, no. 29.

Lit: ■ *MON*: Guiffrey, 1907, no. 223; Furst, 1911, p. 130; ■ *GEN*: Barcelo, *Vie des Arts*, 1960, p. 38 (repr.); ■ *CAT*: Nat. Gall., Canada, 1948, no. 267; Hubbard, 1956, I, pp. 104, 152, pl. 50; Hubbard, 1957, I, p. 95.

Prov: Despite difference in height (47 cm.), believed to be the picture in the Paul Mantz sale, 10–11 May 1895, no. 11: *Artichauts, groseilles et cerises auprès d'un gobelet d'argent et d'une bouteille posés sur une table de cuisine.*

OTTAWA, NATIONAL GALLERY OF CANADA W 769

27 PLATE OF OYSTERS AND BOTTLE *Fig. 12*

*c.* 1726–28

Canvas, 40 × 50

Signed: *Chardin*

Lit: ■ *MON*: Guiffrey, 1907, no. 118; Furst, 1911, p. 124; ■ *CAT*: Nicolle, 1912, II, p. 42, no. 142.

Prov: D.B. sale, 10–11 June 1782, no. 14; anon. sale, 29 Nov. 1793, no. 18; Monmerqué sale, 17–18 May 1861, no. 6; J.W.G.D. . . . sale, London, 25 Feb. 1869, no. 21; Doucet sale, 5–8 June 1912, no. 142; Alphonse Kann, Saint-Germain-en-Laye.

PRIVATE COLLECTION W 904

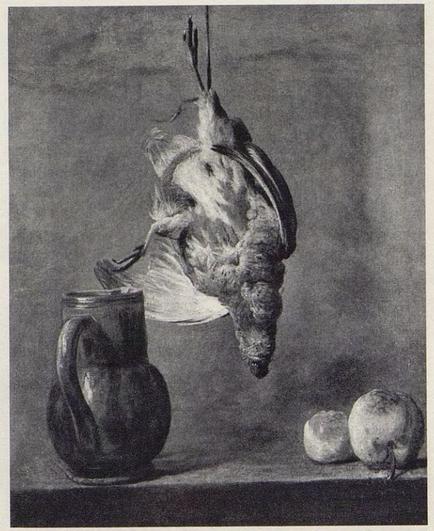


FIG. 13 CAT. NO. 28

FIG. 14 CAT. NO. 33

28 PARTRIDGE, PITCHER, APPLE AND ORANGE *Fig. 13*

*c.* 1726–28

Canvas, 52 × 43

Exh: Gal. Martinet, 1860, no. 94; Orangerie, 1952, no. 77; Rotterdam, 1954, no. 53; London, R. Academy, 1954–5, no. 183; Zurich, 1955, no. 66.

Lit: ■ *MON*: Guiffrey, 1907, pp. 39, 49; ■ *GEN*: Anon., *Réalités*, Sept. 1956; Faré, 1962, II, no. 369.

Prov: Duc de Morny sale, 31 May–3 June 1865, no. 95; Baron Gourgaud.

PRIVATE COLLECTION W 747

29 PARTRIDGE WITH TWO PEACHES

The picture listed under this number in the 1963 Cat. is now considered to be the same as no. 28.

30 TWO HARES, PHEASANT AND APPLE *Pl. 1*

*c.* 1726–28

Canvas, 49 × 59

Signed: *Chardin*

Exh: New York, Wildenstein, 1939, no. 18.

Lit: ■ *MON*: Jourdain, 1949, p. 52; Rosenberg, 1963, pp. 72–3 (repr.), 85; ■ *GEN*: Einstein, *GBA*, June 1956, p. 230, fig. 16; ■ *CAT*: Henriot, 1926–8, p. 43–5 (repr.); Suida, 1951, p. 102; Nat. Gall., Washington, 1965, no. 1115.

Prov: D. David-Weill; Samuel H. Kress.

WASHINGTON, NATIONAL GALLERY OF ART (Samuel H. Kress Collection) W 714

31 RABBIT AND TWO BIRDS ON STONE TABLE

*c.* 1726–28

Canvas, 48 × 59

Prov: Mme. de la Frenaye sale, 4 Mar. 1782, no. 24.

WHEREABOUTS UNKNOWN W 726

32 TWO HARES WITH GAME-BAG AND POWDER-HORN also called AFTER THE HUNT *Fig. 15*

*c.* 1726–28

Canvas, 50 × 56

Exh: Gal. Georges Petit, 1883–4, no. 25; Orangerie, 1931, no. 5; Salon de la Vènerie, 1951; Gal. Heim, 1959, no. 24; Vienna, 1966, no. 12.

FIG. 15 CAT. NO. 32

Lit: ■ *MON*: Guiffrey, 1907, no. 33; Furst, 1911, p. 119; Denvir, 1950, pl. 35; Rosenberg, 1963, p. 72 (repr.); ■ *GEN*: Courthion, *Art Vivant*, 1932, p. 537; Vergnet-Ruiz & Laclotte, 1962, pp. 84, 230 (pl. 103); ■ *CAT*: Mus. de Picardie, Amiens, 1911, no. 137.

Prov: Bequest of MM. Lavalard, of Roye, 1890.

AMIENS, MUSEE DE PICARDIE W 704

33 PEWTER OR SILVER SOUP TUREEN, also called PARTRIDGE, HARE AND CAT *Fig. 14*

*c.* 1727–28

Canvas, 76 × 108

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 355; Gal. Georges Petit, 1907, no. 60; Gal. Pigalle, 1929, no. 40; Rotterdam, 1954, no. 52.

Lit: ■ *MON*: Dayot & Vaillat, 1907, no. 21; Guiffrey, 1907, no. 201; Furst, 1911, p. 129; Pascal & Gaucheron, 1931, p. 139; Wildenstein, *GBA*, Feb. 1959, p. 97; Eisler, *Metropolitan Mus. Bull.*, Feb. 1960, pp. 202 (repr.), 203, 212; ■ *GEN*: Burger, *GBA*, 1860, VIII, p. 235; Goncourt, 1906, I, p. 189.

Prov: Laperlier sale, 11–13 Apr. 1867, no. 19; J.W.G.D. . . . sale, London, 25 Feb. 1869, no. 20; M(aillet) d(u) B(oullay) sale, 8 May 1869, no. 1 (1920 Frs.); Edwards sale, 25 May 1905, no. 5 (27,500 Frs.: Lazard); Baron Henri de Rothschild; Mme. Adrien Thiérry, Paris.

NEW YORK, METROPOLITAN MUSEUM W 688

34 PARTRIDGE, HARE AND CAT

Canvas, 53 × 101

Signed: *S. Chardin*

Prov: Sale of engraver le Bas, Dec. 1783, no. 12.

WHEREABOUTS UNKNOWN W 689

35 RABBIT, GAME-BAG AND GUNPOWDER BOX

*c.* 1726–27

Canvas, 70 × 57

Prov: J. B. de Troy sale, 9 Apr. 1764, no. 139 (6 livres); Godefroy de Villetaneuse, 'Le jeune homme au violon'.

WHEREABOUTS UNKNOWN W 720

36 HARE, GAME-BAG AND GUNPOWDER BOX *Fig. 16*

*c.* 1727

Canvas, 82 × 65

Signed: *Chardin*

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 60; Guiffrey, 1907, no. 74; Pilon, 1909, p. 66; Furst, 1911, p. 121; Ridder, 1932, p. 64, pl. XVI; Jourdain, 1949, p. 50; ■ *GEN*: Bazin, *L'Amour de l'Art*, 1932, p. 152; Goncourt, 1906, I, p. 138; ■ *CAT*: Villot, 1855, no. 100; Brière, 1924, no. 94.

A drawing, attributed to Chardin, of a hare suspended in a similar position was included in the Marquis de Chennevières sale, Paris, 3 May 1898, no. 28 (1,220 Frs.: Biron); Marquis de Biron sale, 9–11 June 1914, no. 10 (6,000 Frs.: Ducrey), Cat. Guiffrey, no. 101, under title 'Le Garde-Manger'; Dr. Tuffier.

Prov: Caffieri sale, 10 Oct. 1775, no. 13, 'Lièvre pendu par les pattes de derrière auprès d'une gibecière et appuyé sur un rebord de pierre'; anon. sale, 27 Jan. 1777, no. 13; Molini sale, 30 Mar.

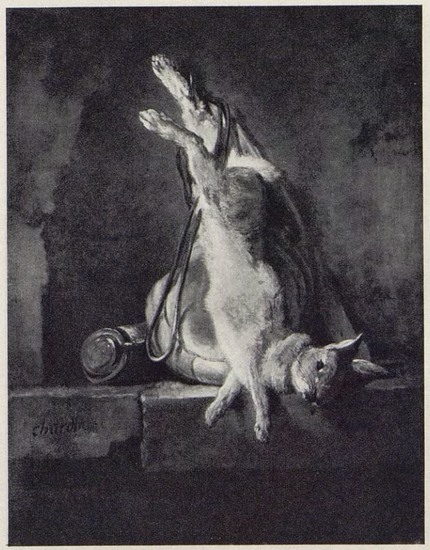


FIG. 16 CAT. NO. 36



1778, no. 34 (24 livres); Jules Boilly; purchased by the Louvre, 1852.

PARIS, LOUVRE W 705

37 TWO RABBITS LYING ON A GAME-BAG

*c.* 1727

Canvas, 40 × 53

Companion piece to no. 38

Prov: Sale of sculptor J.-B. Lemoyne, 10 Aug. 1778, no. 28 (with comp. piece, same no.).

WHEREABOUTS UNKNOWN W 723

38 RABBIT AND TWO BIRDS

*c.* 1727

Canvas, 37 × 53

Companion piece to no. 37

Prov: See no. 37.

WHEREABOUTS UNKNOWN W 724

39 HARE, PARTRIDGE AND ORANGE, also called AFTER THE HUNT *Pl. 3*

*c.* 1727–28

Canvas, 68 × 60

Signed: *Chardin*

Exh: Amsterdam, 1926, no. 16; Gal. Pigalle, 1929, no. 41.

Lit: ■ *MON*: Guiffrey, 1907, no. 200; Furst, 1911, no. 129; Pascal & Gaucheron, 1931, p. 137; ■ *GEN*: Ganz, *Kunst & Künstler*, 1929–30, XXVIII, p. 159.

Prov: Henri de Rothschild; James de Rothschild sale, 1 Dec. 1966, no. 115; Louvre and Maison de la Chasse.

PARIS, MAISON DE LA CHASSE ET DE LA NATURE W 713
(On loan)

40 TWO HARES, GAME-BAG AND PARTRIDGE *Fig. 17*

*c.* 1727–28

Canvas, 82 × 65

Signed: *Chardin 17(30?)*

Exh: Dublin, 1964, no. 154; London, R. Academy, 1967–8, no. 127.

Lit: ■ *MON*: Ridder, 1932, pl. LXV; Wildenstein, *GBA*, Dec. 1933, p. 377; ■ *CAT*: Nat. Gall., Dublin, 1963, no. 799.

Prov: Sir Hugh Lane; Lane Bequest, 1918.

DUBLIN, NATIONAL GALLERY OF IRELAND W 712

41 TWO HARES

*c.* 1727–28 (?)

Canvas, 61 × 51

Prov: Mme Lancret, etc. sale, 5 Apr. 1782, no. 158.

WHEREABOUTS UNKNOWN W 727

FIG. 17 CAT. NO. 40

42/43 HARE AND ATTRIBUTES OF THE HUNT (Two pictures)

*c.* 1727–28

Not in the lists of the Desfriches Collection of 1760 or 1776.

Prov: Desfriches sale, 6–7 May 1834, no. 54 (28 livres); (see Ratouis de Limay, *Desfriches Catalogue*, 1914, p. 268).

WHEREABOUTS UNKNOWN W 730, 730 *bis*

44 TWO HARES, GAME-BAG, GUNPOWDER BOX AND ORANGE *Fig. 18*

1728

Companion piece to no. 45

Canvas, 92 × 74

Signed: *Chardin, 1728*

Lit: ■ *MON*: Guiffrey, 1907, no. 8; Furst, 1911, p. 131; Ridder, 1932, pl. 51; Chapeaurouge, 1955, p. 8 (repr.); Eisler, *Metrop. Mus. Bull.*, Feb. 1960, p. 204; ■ *GEN*: Parthey I, 1863, p. 278, no. 7; Viardot, 1864, p. 139; Bocher, 1876, p. 90; Dussieux, 1876, no. 165; Pinder, 1938, p. 24; ■ *CAT*: Koelitz, 1920, no. 499; Bad. Kunsthalle, Karlsruhe, 1929, no. 499; Kircher, 1933, pp. 109, 197; Lauts, 1955, pp. 17, 46, no. 67; Französische Meister, Karlsruhe, 1963, no. 29; Lauts, 1966, no. 499.

Prov: Bought in Dec. 1759, with comp. piece, from the art-dealer Joullain by the architect La Guêpière for the Margravine Karoline-Luise of Baden.

KARLSRUHE, STAATLICHE KUNSTHALLE W 711

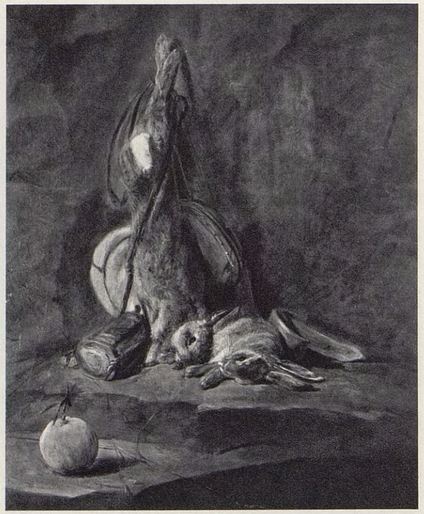


FIG. 18* CAT. NO. 44

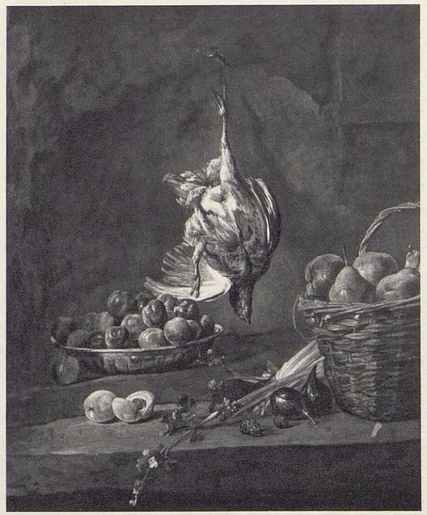


FIG. 19* CAT. NO. 45

45 DEAD PARTRIDGE, PEARS, PLUMS AND CELERY *Fig. 19*

*c.* 1728

Companion piece to no. 44

Canvas, 92 × 74

Signed: *J. S. Chardin*

Lit: ■ *MON*: Guiffrey, 1907, no. 7; Grautoff, *Kunst & Künstler*, 1908, VI, p. 502 (repr.); Furst, 1911, p. 131; Ridder, 1932, p. 44, pl. LII; Chapeaurouge, 1955, p. 8 (repr.); MacCoubrey, *Art Bulletin*, 1964, p. 46 (repr.); ■ *GEN*: Parthey I, 1863, p. 278, no. 8; Viardot, 1864, p. 139; Bocher, 1876, p. 90, no. 579; Pinder, 1938, p. 24; ■ *CAT*: Koelitz, 1920, no. 498; Bad. Kunsthalle, Karlsruhe, 1929, no. 498; Kircher, 1933; Lauts, 1955, pp. 17, 46, no. 66; Französische Meister, Karlsruhe, 1963, no. 28 (repr.); Lauts, 1966, no. 498.

Prov: See no. 44.

KARLSRUHE, STAATLICHE KUNSTHALLE W 740

46 OPENED RAYFISH, CAT, OYSTERS, FISH AND KITCHEN UTENSILS *Pl. 4*

*c.* 1727–28. 'Painted shortly before 1728' (Mariette).

Canvas, 114 × 145

Chardin's admission to the Academy (25 Sept. 1728) was based on pictures 46 and 47.

Exh: Place Dauphine, 1728; Petit Palais, 1946, no. 93; Munich, 1958, no. 35; Vienna, 1966, no. 7.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 57; Fourcaud, 1900, pp. 5 (repr.), 11, 12, 35; Normand, 1901, pp. 10, 26, 30, 31, 96; Schefer, 1904, pp. 13 (repr.), 37, 39, 52; Dayot & Vaillat, 1907, pl. 22; Guiffrey, 1907, no. 76; Pilon, 1909, p. 25; Furst, 1911, p. 121; Ridder, 1932, pp. 6, 30, 49, 54, pl. I; Jourdain, 1949, p. 55; Denvir, 1950, pp. 9, 15, pl. II; Proust, *Art News*, Oct. 1954, p. 42; Eisler, *Metrop. Mus. Bull.*, Feb. 1960, pp. 203, 206; M.G., *Du*, Dec. 1960, p. 29; Huyghe, *Jardin des Arts*, Apr. 1965, pp. 5, 6 (repr.); ■ *GEN*: Diderot, Salon 1763 (ed. 1957, I, p. 223); Mariette, 1851–62, I, p. 337; Haillet de Couronne, 1854, II, p. 35; Dorbec, *GBA*, 1904, II, pp. 342–8; Dorbec, *GBA*, 1905, I, p. 461 (repr.); Goncourt, 1906, I, pp. 101, 103, 116, 120; Fontaine, 1909, VIII, 88, 114; Heywood, 1912, p. 253; Gillet, 1929, pp. 59, 60, 68 (repr.); Hautecoeur, 1945, p. 50; Florisoone, 1948, pp. 61, 63; Ratouis de Limay, *le Dessin*, 1948; Sterling, 1952, p. 100; Proust, 1954, pp. 365, 368; Fussiner, *College Art Journal*, Summer 1956, pp. 305–7, 308 (repr.); Bazin, 1957 and 1960, p. 226; Adhémar, 1960, III, p. 455; Schönberger-Soehner, 1960, pp. 95–6, fig. 254–5, 259; Huyghe, 1961, III, p. 176 (repr.), 100 (repr.); Thuillier & Chatelet, 1964, pp. 200, 201 (repr.), 202; ■ *CAT*: Villot, 1855, no. 96; Brière, 1924, no. 89.

Prov: Former collection of the Académie Royale de Peinture; in Compiègne during the reign of Napoléon I; transferred to the Louvre in 1851.

PARIS, LOUVRE W 678

47 THE BUFFET *Pl. 5*

1728

Canvas, 195 × 129

Signed: *J. Chardin fec., 1728*

Chardin's admission to the Academie: see no. 46



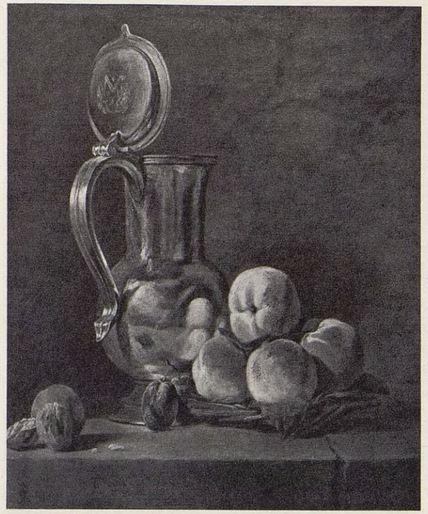


FIG. 20* CAT. NO. 48

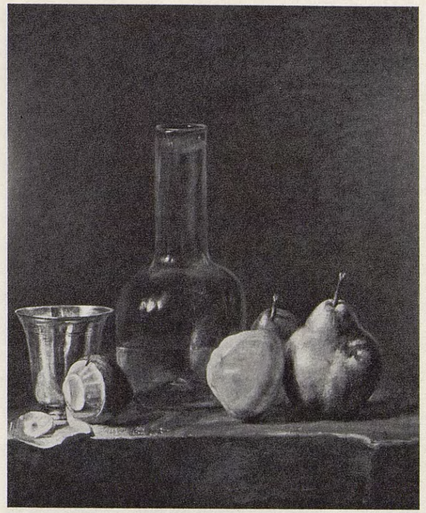


FIG. 21* CAT. NO. 49

Exh: Place Dauphine, 1728; Arts Décoratifs, 1936, no. 17.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 57; Fourcaud, 1900, p. 12; Normand, 1901, p. 31; Schefer, 1904, pp. 17, 37, 39; Guiffrey, 1907, no. 77; Pilon, 1909, p. 25; Furst, 1911, p. 121; Pascal & Gaucheron, 1931, pp. 7, 60; Ridder, 1932, pp. 6, 30, 54; Goldschmidt, 1945, fig. 12; Lasareff, 1947; Jourdain, 1949, p. 46; Denvir, 1950, pl. III; Proust, *Art News*, Oct. 1954, p. 42; Barrelet, *GBA*, 1959, I, pp. 308–9, 311 (repr. fig. 6–8); Wildenstein, *GBA*, 1959, p. 98 (repr. fig. 2); Eisler, *Metrop. Mus. Bull.*, Feb. 1960, pp. 203, 204 (repr.), 206; Rosenberg, 1963, pp. 8, 21, 25, 30, 60; ■ *GEN*: Haillet de Couronne, 1854, II, p. 435; Dorbec, 1905, I, p. 456; Goncourt, 1906, I, p. 103; Fontaine, 1909, p. 142; Reverdy, *Verve*, 1940, II, no. 8, p. 54; Villeboeuf, *Formes et couleurs*, 1946, I, p. 73; Florisoone, 1948, p. 63; Proust, 1954, p. 367; Maugis, *Jardin des Arts*, 1958, no. 50, p. 74; Adhémar, 1960, III, p. 455; Faré, 1962, p. 162; Thuillier & Chatelet, 1964, p. 202; ■ *CAT*: Villot, 1885, no. 97; Brière, 1924, no. 90.

Prov: See no. 46.

PARIS, LOUVRE W 675

48 BASKET OF PEACHES AND PEWTER JUG *Fig. 20*

*c.* 1760

Companion piece to no. 49

Canvas, 55 × 46

Signed: *Chardin*

Lit: ■ *MON*: Bocher, 1876, p. 90; Guiffrey, 1907, no. 10; Furst, 1911, p. 131; Ridder, 1932, pl. LIII; Chapeaurouge, 1955, p. 8 (repr.); Wildenstein, *GBA*, Feb. 1959, p. 98; ■ *GEN*: Parthey I, 1863, p. 278, no. 10; Viardot, 1864, p. 139; Pinder, 1938, p. 24; ■ *CAT*: Koelitz, 1920, no. 496; Bad. Kunsthalle, Karlsruhe, 1929, no. 496; Kircher, 1933, p. 197; Lauts, 1955, pp. 18, 46, no. 68 (repr.); Französische Meister, Karlsruhe, 1963, no. 30 (repr.); Lauts, 1966, no. 496.

Prov: Bought in 1761, with comp. piece, from the painter Aved by Eberts for the Margravine Karoline-Luise of Baden.

KARLSRUHE, STAATLICHE KUNSTHALLE W 802

49 HALF-PEELED LEMON, CARAFE AND PEWTER GOBLET *Fig. 21*

*c.* 1760

Companion piece to no. 48

Canvas, 55 × 46

Signed: *J.-S. Chardin*

Lit: ■ *MON*: Bocher, 1876, p. 90; Guiffrey, 1907, no. 9; Furst, 1911, p. 131; Chapeaurouge, 1955, p. 8 (repr.); Wildenstein, *GBA*, Feb. 1959, no. 2 (repr.); ■ *GEN*: Parthey I, 1863, p. 278, no. 11; Viardot, 1864, p. 139; Pinder, 1938, p. 24; Lauts, *Connaissance des Arts*, June 1965, p. 111 (repr.); ■ *CAT*: Koelitz, 1920, no. 457; Bad. Kunsthalle, Karlsruhe, 1929, no. 497; Kircher, 1933, p. 130; Französische Meister, Karlsruhe, 1963, no. 31; Lauts, 1966, no. 497.

Prov: See no. 48.

KARLSRUHE, STAATLICHE KUNSTHALLE W 773

50 COOKING POTS, PITCHER AND EGGS *Fig. 22*

*c.* 1728–30

FIG. 22 CAT. NO. 50

Canvas, 40 × 32

Signed: *J. S. Chardin*

Exh: Gal. Georges Petit, 1907, no. 67.

Lit: ■ *MON*: Ridder, 1932, pl. LIX; Denvir, 1950, pl. XXXIX; ■ *GEN*: Seznec, *Scottish Art*, 1962, pp. 24–5 (repr.); ■ *CAT*: Nat. Gall., Scotland, 1920, no. 959; Edinburgh, 1957, no. 959.

Prov: Alexis Vollon; W. B. Patterson, London, 1908.

EDINBURGH, NATIONAL GALLERY OF SCOTLAND W 952

51 COOKING POTS, PITCHER AND VEGETABLES *Fig. 23*

*c.* 1728–30

FIG. 23 CAT. NO. 51

Canvas, 27 × 37

Signed: *J.-B. Chardin*

Exh: Arts décoratifs, 1880, no. 42; London, R. Academy, 1967–8, no. 125.

Prov: Philippe Burty; Moreau-Chaslon sale, 8 May 1886, no. 22; Cottier sale, 27–28 May, 1892, no. 17; Sir William Burrell; given by him to Glasgow Museum.

GLASGOW, MUSEUM AND ART GALLERY W 1008

52 TWO MACKEREL HANGING ON A WALL (avec 'deux concombres, deux ciboules et un grand gobelet sur une table'.)

*c.* 1728–30

Canvas, 80 × 64

Prov: Aved sale, 24 Nov. 1766, no. 130.

WHEREABOUTS UNKNOWN W 900

53 VEGETABLES FOR A STEW, also called A CORNER OF THE KITCHEN *Fig. 24*

*c.* 1728–30

Canvas, 31 × 39

Signed: *Chardin*

Exh: Amsterdam, 1926, no. 19; Gal. Pigalle, 1929, no. 11; Grand Palais, 1932, no. 176; Amsterdam, 1933, no. 51; Fédération des Artistes, 1934, no. 23; Columbus, 1965, no. 4.

Lit: ■ *MON*: Guiffrey, 1907, no. 176; Furst, 1911, p. 127; Anon., *Indianapolis Art News*, 1937, p. 18; ■ *GEN*: Frankfurter, Apr.–May, 1949, p. 93.

Prov: Leroux; Ch. Stern sale, 8–10 June 1899, no. 319 (2,050 frs.); L. Michel-Lévy sale, 17–18 June 1925, no. 136; Galerie Schaeffer.

INDIANAPOLIS, JOHN HERRON ART INSTITUTE W 1006

54 COOKING POTS AND LADLE WITH A WHITE CLOTH *Fig. 25*

*c.* 1728–30

FIG. 24 CAT. NO. 53

FIG. 25* CAT. NO. 54

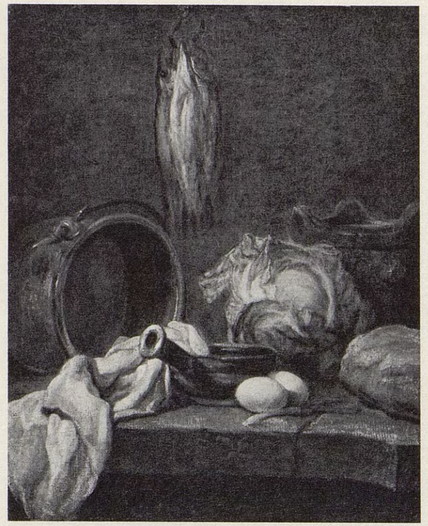


FIG. 26* CAT. NO. 55

Companion piece to no. 55

Canvas, 39 × 31

Signed: *Chardin*

Prov: Ch. Godefroy sale, with comp. piece, 22 Apr. 1748, no. 36; sale of painter de Troy, 9 Apr. 1764, no. 138 ('Intérieur de cuisine, légumes, poissons'); sale of sculptor Caffieri, 10 Oct. 1775, no. 15; sale of painter Pasquier, 1 Mar. 1781, no. 88; sale of architect Boscry, 19 Mar. 1781, no. 21; Marquise de Fresnay sale, 4 Mar. 1782, no. 25; Aubert sale, 2 Mar. 1786, no. 55; Comte de Calonne sale, 21 Apr. 1788, no. 233; Sauvage sale, 16 Dec. 1808, no. 27; Baroilhet sale, 2–3 Apr. 1860, no. 98, 101.

PRIVATE COLLECTION W 951

55 KITCHEN UTENSILS AND THREE HERRINGS OR WHITINGS *Fig. 26*

*c.* 1728–30

Companion piece to no. 54

Canvas, 39 × 31

Lit: ■ *GEN*: Bréarn, *Formes et couleurs*, 1946, no. 1, p. 63.

Prov: See no. 54.

PRIVATE COLLECTION W 893

56 KITCHEN TABLE WITH TWO HERRINGS *Fig. 27*

The picture listed under this number in the 1963 Catalogue, is now considered to be the same as no. 272.

57 KITCHEN UTENSILS, VEGETABLES AND THREE HERRINGS OR WHITINGS *Fig. 28*

*c.* 1728–30

Repetition of no. 55

Canvas, 41 × 33

Signed: *J.-B. Chardin*

Exh: Orangerie, 1931, no. 6; San Francisco, 1949, no. 5; Montreal, Quebec, Ottawa, Toronto, 1961–2, no. 15.

Lit: ■ *MON*: Guiffrey, 1907, no. 34; Furst, 1911, p. 119; Ridder, 1932, pl. XLII; ■ *GEN*: Anon., *Art News*, 1949, XVIII, p. 30; Vergnet-Ruiz & Laclotte, 1962, pp. 84, 230; ■ *CAT*: Mus. de Picardie, 1911, no. 138.

Prov: Bequest of MM. Lavalard, of Roye, 1890.

AMIENS, MUSEE DE PICARDIE W 894

58 KITCHEN UTENSILS WITH HANGING WHITINGS

*c.* 1728–30

Companion piece to no. 59

Wood, 24 × 19

Prov: Anon. sale (de Ghent), 15 Nov. 1779, no. 16 (with comp. piece).

WHEREABOUTS UNKNOWN W 901

59 PIECE OF SALMON, KITCHEN UTENSILS

*c.* 1728–30

FIG. 27 CAT. NO. 56

Companion piece to no. 58
Wood, 24 × 18
Prov: See no. 58.
WHEREABOUTS UNKNOWN W 923

60/61 FISH, KITCHEN UTENSILS, VEGETABLES

*c.* 1728–30
Two companion pieces
Canvas, 31 × 40
Prov: (Sorbet, surgeon of the Grey Musketeers) sale, 1 Apr. 1776, no. 51; perhaps Trouard sale, 22 Feb. 1779, no. 46.
W 924, 924 *bis*,
WHEREABOUTS UNKNOWN 925, 925 *bis*

62 TABLE, KITCHEN UTENSILS AND PIECE OF BEEF *Fig. 30*

*c.* 1728–30
Companion piece to no. 63
Canvas, 40 × 31
Exh: New York, Wildenstein, 1926, no. 10; Houston, Texas, 1952, no. 36; Los Angeles, 1961, p. 20.
Lit: ■ *MON*: Furst, *Connoisseur*, 19 Aug. 1940, p. 16; ■ *GEN*: Furst, *Apollo*, Feb. 1940, p. 33.
Prov: Anon. sale (Henry, Laneuville, Simon, etc.), 9–11 Apr. 1822, no. 85 (with comp. piece).
LOS ANGELES, NORTON SIMON W 943

FIG. 28 CAT. NO. 57

63 RAYFISH AND BUNCH OF ONIONS *Fig. 29*

*c.* 1728–30
Companion piece to no. 62
Canvas, 40 × 31
Exh: New York, Wildenstein, 1926, no. 11; Gal. Pigalle, 1929, no. 13; Los Angeles, 1961, p. 21; Fédération des artistes, 1934, no. 24.
Lit: ■ *GEN*: Austin, *Art News*, Nov. 1940, p. 8.
Prov: See no. 62.
LOS ANGELES, NORTON SIMON W 913

64/65 KITCHEN FURNITURE AND OTHER OBJECTS

*c.* 1728–30 (?)
Two companion pieces
40 × 32
Prov: Anon. sale (Guy, former Celestin monk), 1 Mar. 1781, no. 88.
WHEREABOUTS UNKNOWN W 1029, 1029 *bis*

66 HERRINGS AND A CAT, also called THE LUCKY THIEF *Fig. 31*

*c.* 1728–30

FIG. 29* CAT. NO. 63

FIG. 30* CAT. NO. 62

Canvas, 150 × 129
In the corner of the tablecloth appear the initials of Chardin and his wife, Marguerite Saintard: *C.S.*
Exh: Gal. Martinet, 1860, no. 103; Gal. Heim, 1959, no. 4 (repr.).
Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 129; Guiffrey, 1907, no. 91; Furst, 1911, p. 122; Pascal & Gaucheron, 1931, p. 60; Ridder, 1932, pl. III; Jourdain, 1949, p. 51; Nemilova, 1961, pl. 12; ■ *GEN*: Vergnet-Ruiz & Laclotte, 1962, p. 230; ■ *CAT*: Brière, 1924, no. 114.
Prov: La Caze; bequeathed to the Louvre, 1869.
MARSEILLES, MUSEE DES BEAUX-ARTS (on loan) W 682

67 RESTORATION WORK IN THE GALERIE FRANCOIS I IN THE CHATEAU DE FONTAINEBLEAU

*c.* 1729–31
Chardin together with P.-N. Huillot and several other Academiciens worked at the restoration of the Rosso frescoes (see Herbet, *Fontainebleau*, pp. 188–9) under the direction of J.-B. Vanloo. The work is entered in the Royal accounts for 1731. W not listed

68 THE SPANIEL (LE CHIEN BARBET) *Fig. 32*

1730
Canvas, 192 × 108
The picture, included in the Aved sale catalogue was

FIG. 31 CAT. NO. 66

enlarged to 193 × 139, but later reduced to its original size.

Signed: *J. S. Chardin, 1730*

Exh: New York, Wildenstein, 1926, no. 5; Chicago, Art Institute, 1927, no. 5; Wilmington, 1935, no. 18; Hartford, 1938, no. 52; Columbus, 1941, no. 6; New York, Wildenstein, 1948, no. 4; London, Wildenstein, 1951, no. 7; Rotterdam, 1954, no. 42; New Orleans, 1954, no. 33; Stockholm, 1964, no. 12.

Lit: ■ *MON*: Anon., *Columbus Gall. Bull.*, Oct. 1941, p. 1; ■ *GEN*: Goncourt, 1906, p. 186; Frankfurter, *Art News*, Aug. 1941, p. 23; Breuning, *Art Digest*, 1 Feb. 1948, p. 19; Adhémar, 1960, III, p. 455; Faré, 1962, p. 163; Lasareff, 1968, p. 17.

Prov: Aved sale, 24 Nov. 1766, no. 131 (60 livres); 2nd Aved sale, 1770, no. 132, with comp. piece, same no. (possibly then reduced in size); P(assalagna) sale, 18–19 Mar. 1853, no. 112, with comp. piece, no size given; Russian private collection until *c.* 1910.

NEW YORK, PRIVATE COLLECTION W 677

69 DOG AND DEAD GAME, *Fig. 33*
also called THE HUNTING DOG

*c.* 1730 (see no. 68)

Canvas, 192 × 139. Present size slightly smaller; measurements at the Aved sale (1766), 210 × 143.

Lit: ■ *MON*: Lasareff, 1947; ■ *GEN*: Goncourt, 1906, I, p. 186.

Prov: Aved sale, 24 Nov. 1766, no. 132 (120 livres); 2nd Aved sale, 1770, no. 132, with comp. piece, same no. (perhaps then reduced in size); P(assalagna) sale, 18–19 Mar. 1853, no. 111, with comp. piece, no size given; Russian private collection until *c.* 1910; Santa-Marina, Buenos Aires.

PRIVATE COLLECTION W 676

70 HARE, GAME-BAG, GUNPOWDER BOX AND GUN IN A LANDSCAPE

*c.* 1730

Canvas, 80 × 99

Exh: Salon, 1753, no. 65.

Lit: ■ *GEN*: Cochin, 1753 (calling it: *Lièvre mort*).

Prov: Aved, 1753; Aved sale, 24 Nov. 1766, no. 134 (24 livres).

WHEREABOUTS UNKNOWN W 721

71 PAINTING OF DOGS

*c.* 1730

Prov: *Inventaire Chardin*, 1779.

Probably in the manner of Desportes, perhaps the *Tableau d'animaux* exhibited in the Salon, 1755.

WHEREABOUTS UNKNOWN W 1196

FIG. 32 CAT. NO. 68

FIG. 33 CAT. NO. 69

FIG. 34 CAT. NO. 73

72 AFTER THE HUNT

*c.* 1730

227 × 130 approx.

Exh: Salon, 1759, no. 35.

Lit: ■ *GEN*: Diderot, Salon 1759 (1957 ed. I, 44, 66).

Prov: Comte de Luc, 1759; perhaps bought from Aved, who had painted his portrait. Not in the sale after his death.

WHEREABOUTS UNKNOWN W 697 (preceding note)

73 THE WHITE TABLECLOTH, *Fig. 34*
also called LE CERVELAS

*c.* 1731–33

Canvas, 92 × 120

Exh: Gal. Martinet, 1860, no. 351; Gal. Georges Petit, 1907, no. 19; New York, Wildenstein, 1937 (no. cat.); Boston, 1939, no. 9; New York, Wildenstein, 1951, no. 22; Minneapolis, 1954 (no cat.); London, R. Academy, 1967–8, no. 139.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 53; Guiffrey, 1907, no. 165; Furst, 1911, p. 127; Babelon, *GBA*, 1933, no. 50, p. 1; Anon., *Art News*, 15 May 1945, p. 15; Goldschmidt, 1945, fig. 47; Sweet, *Chicago Art Inst. Bull.*, Apr. 1945, p. 49; Lasareff, 1947; Jourdain, 1949, p. 44; Denvir, 1950, p. 32; Barrelet, *Beaux-Arts*, 1959, I, pp. 309, 311; Wildenstein, *GBA*, Feb. 1959, p. 101; ■ *GEN*: Mariette, 1851–62, I, p. 357; Haillet de Couronne, 1854, II, p. 406; Goncourt, 1906, I, p. 108; Henriot, 1925, pp. 31–3 (repr.); Frankfurter, *Art News*, 6 Nov. 1937, p. 13; Brian, *Art News*, Apr. 1939, p. 10; Courcy-May, *Art News*, 15 Dec. 1942, p. 15; Taubes, *American Artist*, Oct. 1946, p. 30; Florisoone, 1948, pl. 72; Sterling, 1952, p. 82, pl. 69; Lastic Saint-Jal, *Connaissance des Arts*, 1955, no. 39, p. 31; Huyghe, 1962, p. 74; ■ *CAT*: Art. Inst. Chicago, 1961, no. 44.699, p. 229 (repr.).

Prov: Decamps, *c.* 1851; anon. sale 20 Dec. 1858, no. 40; Laperlier; Michel-Lévy sale, 17 June 1925, no. 125; David-Weill.

CHICAGO, ART INSTITUTE W 1057

74 THE SOAP BUBBLE *Pl. 6*

*c.* 1731–33

Companion piece to no. 164

Canvas, 93 × 74

Signed: *J.-S. Chardin*

FIG. 35 CAT. NO. 75

FIG. 36 CAT. NO. 76

Exh: Chicago, 1934, no. 134; Cleveland, 1936, no. 56; New York, World's Fair, 1939, no. 38; New York, Wildenstein, 1939, no. 2.

Lit: ■ *MON*: Dayot & Vaillat, 1907, no. 12; Pascal & Gaucheron, 1931, p. 72; Anon., *Art Digest*, Aug. 1942, p. 6; Richardson, *Art Quarterly*, 1945, V, no. 4, pp. 348–9; Denvir, 1950, pl. XVII; ■ *GEN*: Goncourt, 1906, I, pp. 112, 132; Frankfurter, *Art News*, Mar. 1939, p. 9; Einstein, *GBA*, June 1956, p. 231; ■ *CAT*: Nat. Gall., Washington, 1965, no. 552.

Prov: Boscry sale, 19 Mar. 1781, no. 17 (with comp. piece); Gruel sale, 16–18 Apr. 1811, no. 5 (idem); Laperlier sale, 1867, no. 10; John W. Simpson, New York.

WASHINGTON, NATIONAL GALLERY OF ART W 134
(Gift of Mrs. John W. Simpson)

75 THE SOAP BUBBLE *Fig. 35*

*c.* 1731–33

Companion piece to no. 208 in the Trouard and Doucet sales.

Canvas, 61 × 63

Signed: *J. Chardin*

According to Th. Rousseau, painted before 1739, with hidden philosophic meaning. Perhaps *L'Enfant qui fait des bulles de savon*, listed in 1737 in the collection of Mme de Verrue.

Exh: Orangerie, 1946, no. 10; Philadelphia, 1950, no. 47.

Lit: ■ *MON*: Dilke, *GBA*, 1899, p. 181 (repr.); Dayot & Vaillat, 1907, pl. 12; Guiffrey, 1907, no. 113 (wrongly identified by him with that of the Salon of 1739); Furst, 1911, p. 124; Anon., *Ill. Art Digest*, 1949, J 1, p. 11; Jourdain, 1949, p. 30; Rousseau, *Metrop. Mus. Bull.*, VIII, 1949–50, pp. 221, 227; Anon., *Art News*, Oct. 1950, p. 38; Eisler, *Metrop. Mus. Bull.*, Feb. 1960, pp. 206 (repr.), 207; ■ *GEN*: Lassaigne, *Arts*, J.1, 1946, p. 8; Curatorial Staff, Metrop. Mus., 1952, no. 130 (repr.); Rousseau, *Metrop. Mus. Bull.*, Jan. 1954, p. 2; Rorimer, 1961, p. 124 (repr.); ■ *CAT*: Henriot, 1925, I, pp. 25–7; Allen & Gardner, 1954, p. 18; Sterling, 1955, p. 126.

Prov: Trouard sale, 22 Feb. 1779, no. 44; J. Doucet sale, 6 June 1912, no. 136 (with comp. piece); D. David-Weill; F. Mannheimer, Amsterdam; confiscated by the Nazis and sent to the Museum of Linz; Metropolitan Museum, 1949.

NEW YORK, METROPOLITAN MUSEUM W 135

76 THE SOAP BUBBLE *Fig. 36*

*c.* 1731–33

Canvas, 63 × 83

Signed: *Chardin*

Exh: Gal. Bonne Nouvelle, 1849, no. 8; Gal. Georges Petit, 1907, no. 68 *bis*; New York, Wildenstein, 1926, no. 3; Bloomington, Illinois, 1939; Boston, 1939, no. 2; Pittsburgh, 1954, no. 53; Hartford, Connecticut, 1956, no. 8; Los Angeles, 1961, p. 18.

Lit: ■ *MON*: Bocher, 1876, p. 15; Guiffrey, 1907, no. 222; Furst, 1911, p. 130; Léautaud, *International Studio*, Aug. 1927, pp. 13, 17 (repr.), 19; Anon., *Art Digest*, May 1932, no. 3; Anon., *Panthéon*, June 1932, p. 204 (repr.); ■ *GEN*: Genauer, *This Week Mag.*, 21 Nov. 1954, p. 10 (repr.); Grafly, *American Artist*, Dec. 1954, pp. 39, 40 (repr.); ■ *CAT*: Handbook, Kansas City, 1933, p. 44 (repr.); 1941, p. 48 (repr.); 1949, p. 62 (repr.); 1959, p. 114 (repr.); Sterling, 1955, p. 126.

Prov: Bocher, 1886; David-Weill, 1907; Jean Bartholoni.

KANSAS CITY,
WILLIAM ROCKHILL NELSON GALLERY OF ART W 136

77 THE SOAP BUBBLE

Canvas, 64 × 80

Companion piece to no. 80

Prov: Watelet sale, 12 June 1786, no. 10 (with comp. piece); anon. sale (Dulac etc.), 5–6 Apr. 1801, no. 19 (idem).

WHEREABOUTS UNKNOWN W 137

78 THE SOAP BUBBLE

Canvas, 57 × 72



Companion piece to no. 81

Prov: Anon. sale (Baché, Baché, Brillant, de Cossé, Quené), 22 Apr. 1776 (with comp. piece); anon. sale, 23 May 1780, no. 26 (idem); anon. sale, 5–6 Apr. 1801, no. 19 (idem).

WHEREABOUTS UNKNOWN W 138 and part of 137

79 THE SCHOOL MISTRESS *Fig. 37*

*c.* 1731–33

Canvas, 60 × 74

Closer than no. 80 to the engraving by Lépicié (1740).

Exh: London, R. Academy, 1932, no. 206 (Comm. Cat. no. 149); Palais National des Arts, 1937, no. 137; Brussels, 1953, no. 18.

Lit: ■ *MON*: Bodkin, *Burlington Mag.*, Aug. 1925, p. 92 (repr.), 93–4; Ridder, 1932, pl. LXIV; Huyghe, *Jardin des Arts*, Apr. 1965, p. 12 (repr.); ■ *CAT*: Nat. Gall., Ireland, 1928, no. 813; Dublin, 1963, no. 813.

At one time considered superior to the London version (no. 80); therefore identified in the Cat. of the Exhibition Chefs-d'oeuvre de l'Art français (Paris, 1937), as the picture in the Salon, 1740. Perhaps to be identified with 'Mother giving a lesson to her Child' from the La Roque sale (1745, no. 190), described there as: 'Copie retouchée dans plusieurs parties par M. Chardin.'

Prov: Sir Hugh Lane; Lane Bequest, 1918.

DUBLIN, NATIONAL GALLERY OF IRELAND W 168

80 THE YOUNG SCHOOL MISTRESS *Pl. 7*

*c.* 1731–32

Companion piece to no. 77

Canvas, 61 × 66

Signed: *Chardin*

Damaged in restoration, background partly repainted.

Exh: Perhaps Salon, 1740; London, R. Academy, 1967–8, no. 137.

Lit: ■ *MON*: Normand, 1901, p. 51 (repr.); Schefer, 1904, p. 59; Pascal & Gaucheron, 1931, pp. 73, 132; Denvir, 1950, pl. 12; Wallis, *Connoisseur*, 1954, p. 111; ■ *GEN*: Desfontaines, 1740; ■ *CAT*: Davies, 1946, no. 4077; 1957, p. 28.

Prov: Watelet sale, 12 June 1786, no. 10 (with comp. piece); anon. sale (Dulac etc.), 16 germinal an IX (6 Apr. 1801), no. 19 (idem); Magnan de la Roquette sale, 22 Nov. 1841, no. 116; James Stuart sale, London, 18–19 Apr. 1850, no. 185; Fuller; John Webb; given by his daughter, Mrs. Edith Cragg of Wisham, to the National Gallery in 1925, as 'John Webb Bequest'.

LONDON NATIONAL GALLERY W 169, part of 168

81 THE SCHOOL MISTRESS

*c.* 1731–32

Companion piece to no. 78

Canvas, 56 × 74

Exh: Chicago, 1933, no. 211.

Prov: See no. 78.

WHEREABOUTS UNKNOWN W 170

82 THE YOUNG SCHOLAR

Canvas, 43 × 38

FIG. 37 CAT. NO. 79

Prov: de Vouge sale, 15 Mar. 1784, no. 206.

WHEREABOUTS UNKNOWN W 239

83 EIGHT CHILDREN PLAYING WITH A GOAT, also called CHILDREN'S GAMES *Fig. 38*

*c.* 1731–32

'In the style of François Flamand, imitating an antique bronze.'

Canvas, 24 × 40

Exh: No doubt the picture exhibited in 1732, mentioned in *Mercure de Fr.*, July 1732; Gal. Georges Petit, 1883–4 (not in cat.); Gal. Heim, 1959, no. 23.

Lit: ■ *MON*: Guiffrey, 1907, no. 151; Furst, 1911, p. 126.

Prov: L.-M. Vanloo, 1732; L.-M. Vanloo sale, 1772, no. 80 (Sketched by Saint-Aubin in his copy of the Vanloo sales cat. now in the Cabinet des Estampes); (Sorbet) sale, 1 Apr. 1776, no. 48; M. (Molini) sale, 30 Mar. 1778, no. 35; Ch. (Chariot) sale, 28 Jan. 1788, no. 49 (with mention of Sorbet sale); Baron de Thiais; Marcille.

PRIVATE COLLECTION W 1205, 1216

84 CHILDREN'S GAMES

*c.* 1731–32

FIG. 38 CAT. NO. 83

'Bas-relief in imitation of a bronze by Le Quesnoy.'

Wood, 22 × 37

Prov: Prince de Conti sale, 8 Apr. 1777, no. 730 (172 livres: Beaujon, probably resold, as it was not in his sale; see A. Masson, *Beaujon*, p. 200); Vassal de Saint-Hubert sale, 24 Apr. 1783, no. 46; anon. sale, 27 nivôse an VII, no. 17; Pierre-H. Lemoyne sale, 19 May 1828, no. 63 ('Des enfants jouant avec un bouc. Peinture en camaïeu imitant un bas-relief de bronze').

WHEREABOUTS UNKNOWN W 1218

85 CHILDREN PLAYING WITH A GOAT

*c.* 1731–32 (?)

Copper, 24 × 40

Prov: Nogaret sale, 23 Feb. 1778, no. 33 (130 livres); Baron de Saint-Julien sale, 14 Feb. 1785, no. 99.

WHEREABOUTS UNKNOWN W 1214

86 ATTRIBUTES OF THE ARTS *Pl. 9*

1731

Companion piece to no. 87

Canvas, 140 × 215

Signed: *J. S. Chardin, 1731*

Exh: Gal. Martinet, 1860, no. 349; Arts Décoratifs, 1880, no. 37; Gal. Georges Petit, 1883–4, no. 26; Berlin, 1910, no. 10; Rotterdam, 1954, no. 43; New York, Wildenstein, 1956, no. 32; Albi, 1959, no. 31.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Guiffrey, 1907, no. 99; Furst, 1911, p. 123; Ridder, 1932, p. 7, pl. XXXIII; Goldschmidt, 1945, fig. 42; ■ *GEN*: Adhémar, 1960, p. 455; Faré, 1962, I, p. 163; ■ *CAT*: Mus. Jacquemart-André, 1913, no. 21; Lafenestre & Durrieu, 1914, p. 55.

Prov: Laperlier sale, 11–12 Apr. 1867, no. 13; E. André.

PARIS, MUSEE JACQUEMART-ANDRE W 1129

FIG. 39 CAT. NO. 93

87 ATTRIBUTES OF THE SCIENCES *Pl. 8*

1731

Companion piece to no. 86

Canvas, 140 × 215

Signed: *J. S. Chardin, 1731*

Exh: Gal. Martinet, 1860, no. 350; Arts Décoratifs, 1880, no. 38; Gal. Georges Petit, 1883–4, no. 26; Berlin, 1910, no. 11; Rotterdam, 1954, no. 44; New York, Wildenstein, 1956, no. 33; Albi, 1959, no. 32.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Guiffrey, 1907, no. 100; Furst, 1911, p. 123; Ridder, 1932, p. 7, pl. XXXII; Goldschmidt, 1945, fig. 41; Jourdain, 1949, p. 45; Wildenstein, *GBA*, Feb. 1959, p. 100, fig. 4; Nemilova, 1961, pl. XVIII; ■ *MON*: Adhémar, 1960, p. 455; Faré, 1962, I, p. 163; ■ *CAT*: Mus. Jacquemart-André, 1913, no. 22; Lafenestre & Durrieu, 1914, p. 55.

Prov: See no. 86.

PARIS, MUSEE JACQUEMART-ANDRE W 1130

88/89 INSTRUMENTS AND TROPHIES OF MUSIC WITH ANIMALS

*c.* 1731–32

Exh: Two pictures, Exposition de la Jeunesse, Place Dauphine, 1732.

Lit: ■ *GEN*: *Mercure de Fr.*, July 1732; Faré, 1962, p. 163.

Prov: Comte de Rottembourg, French ambassador to the court of Madrid (1732).

WHEREABOUTS UNKNOWN W 1122, 1122 *bis*

90 TROPHIES OF MUSIC

*c.* 1731–32

Exh: Exposition de la Jeunesse, Place Dauphine, 1734.

Lit: *Mercure de Fr.*, June 1734.

WHEREABOUTS UNKNOWN W 1123

91 FAST-DAY MEAL *Pl. 11*

1731

Companion piece to no. 92

Copper, 33 × 41

Signed: *Chardin, 1731*

Exh: Réserves du Louvre, 1960, no. 563.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 60; Normand, 1901, p. 38; Guiffrey, 1907, no. 78; Furst, 1911, p. 121; Ridder, 1932, pl. V; Jourdain, 1949, p. 7; Wildenstein, *GBA*, Feb. 1959, p. 99; ■ *GEN*: Maugis, *Jardin des Arts*, 1958, no. 50, p. 74; Adhémar, 1960, p. 455; Faré, 1962, I, p. 163, II, no. 363; ■ *CAT*: Villot, 1855, no. 101; Brière, 1924, no. 95.

Prov: Baroilhet; M. de Laneuville; Louvre, 1852.

PARIS, LOUVRE W 892

92 MEAT-DAY MEAL *Pl. 10*

1731



Companion piece to no. 91

Copper, 33 × 41

Signed: *Chardin, 1731*

Exh: Réserves du Louvre, 1960, no. 564.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 60; Normand, 1901, p. 38; Guiffrey, 1907, no. 79; Furst, 1911, p. 121; Ridder, 1932, pl. IV; Jourdain, 1949, p. 6; Barrelet, *GBA*, 1959, p. 307; ■ *GEN*: Charpier & Seghers, 1957, fig. XI; Maugis, *Jardin des Arts*, 1958, no. 50, pp. 74–5 (repr.); Adhémar, 1960, III, p. 455; Faré, 1962, I, p. 163, II, no. 364; ■ *CAT*: Villot, 1855, no. 102; Brière, 1924, no. 96.

Prov: See no. 91.

PARIS, LOUVRE W 939

93 THREE HERRINGS, CAULDRON AND TWO EGGS *Fig. 39*

*c.* 1731

Canvas, 37 × 45

Signed: *Chardin*

Exh: Caracas, 1956, no. 8; London, Tate Gall., 1961, no. 11.

Lit: ■ *GEN*: Borenius, *Panthéon*, May 1937, XIX, p. 163; Anon., *Apollo*, Apr. 1937, no. 145, p. 234; anon., *Art News*, 1 May 1937, p. 13; Florisoone, 1948, pl. 69.

Prov: Leonard Gow sale, London, 28 May 1937, no. 84. During World War II, taken by the Germans to the Kaiser-Wilhelm-Museum, Krefeld.

NEW YORK, MR. JOHN HAY WHITNEY W not listed

94 KITCHEN STILL-LIFE WITH GLASS AND JUG, also called LA BOUILLOTTE *Fig. 40*

*c.* 1728–31

Canvas, 32 × 41

Exh: Probably the 'Still-life' exhibited at the Palais Bourbon, 1874, no. 748; Arts Décoratifs, 1880, no. 43.

Lit: ■ *MON*: Pilon, 1909, p. 54; Barrelet, *GBA*, 1959, I, p. 309; ■ *GEN*: Goncourt, 1906, p. 192, comme 'une petite merveille', 'signature presque effacée'.

Prov: Ph. Burty sale, 2–3 Mar. 1891, no. 30; Ch. Haviland sale, 14–15 Dec. 1922, no. 42; George Haviland sale, 2–3 June 1932, no. 105; Schwenk; Pittsburgh Museum, 1966.

PITTSBURGH MUSEUM, CARNEGIE INSTITUTE W 1007

95 KITCHEN STILL-LIFE WITH PESTLE AND MORTAR *Fig. 42*

*c.* 1732 (?)

Companion piece to no. 96

Wood, 22 × 33

Exh: Manchester, 1957, no. 179; London, R. Academy, 1967–8, no. 129.

Prov: Acquired in 1838 by the 4th Earl of Egremont as by Cuyp. Passed through the line of his descendants to the present owner. Possibly one of the pictures catalogued under no. 140.

MANCHESTER, MR. GEORGE WYNDHAM W not listed

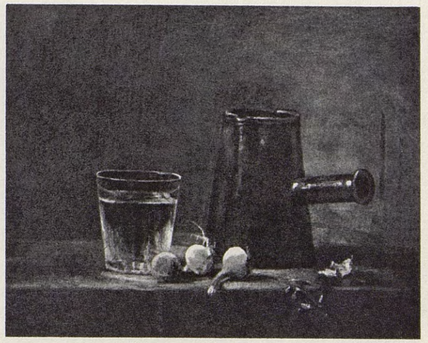


FIG. 40 CAT. NO. 94

96 KITCHEN STILL-LIFE WITH PITCHER AND COOKING-POTS *Fig. 41*

*c.* 1732 (?)

Companion piece to no. 95

Wood, 22 × 33

Signed: *Chardin, 173?* (1732, rather than 1738)

Exh: Manchester, 1957, no. 176 (mistakenly indicated as dated 175(2?) or 1732); London, R. Academy, 1967–8, no. 130.

Prov: See no. 95.

MANCHESTER, MR. GEORGE WYNDHAM W not listed

97(a) KITCHEN UTENSILS

*c.* 1732 (?)

Repetition of preceding no.'s, or, more likely, one of them.

Canvas, 35 × 24

Prov: Sale of Prault, printer to the King, 27 Nov. 1780, no. 15 (with comp. piece).

WHEREABOUTS UNKNOWN W 945

97(b) KITCHEN STILL-LIFE WITH RAYFISH

*c.* 1732 (?)

Companion piece to no. 97

Canvas, 35 × 24

Prov: See no. 97.

WHEREABOUTS UNKNOWN W 919

98/99 POULTRY AND KITCHEN UTENSILS

1731 (?)

Two companion pieces

38 × 29

Prov: Anon. sale, 22 Jan. 1776, no. 24; A. Dugléré sale, 31 Jan.

1853, no. 11, 'Nature morte, datée de 1731' (260 frs.); no. 12, même sujet, mêmes dimensions (175 frs.).

WHEREABOUTS UNKNOWN W 992, 992 *bis*

100 KITCHEN UTENSILS AND OTHER OBJECTS

*c.* 1731–32

Canvas, 35 × 40

Prov: Prince de Conti sale, 8 Apr. 1777, no. 2088 (121 livres: Detassy).

WHEREABOUTS UNKNOWN W 1028

101 THE COPPER CAULDRON *Fig. 43*

*c.* 1732

Companion piece to no. 119

Wood, 17 × 20

Signed: *Chardin*

Exh: Gal. Charpentier, 1951, no. 33; Rotterdam, 1954, no. 51; Zurich, 1955, no. 67; Gal. Heim, 1959, no. 18.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 129; Guiffrey, 1907, no. 175; Pilon, 1909, p. 47; Furst, 1911, p. 127; Rosenberg, 1963, pp. 66–7 (repr.); ■ *GEN*: Barcelo, *Vie des Arts*, no. 21, 1960, p. 42; ■ *CAT*: Jonas, 1930, no. 19.

Prov: Probably bought, with companion piece, by Wille from Chardin, 14 Aug. 1760, for 36 livres (*Memoires*, I, p. 140); not in Wille sale (1784); L. Michel-Lévy sale, 17–18 June 1925, no. 135 (26,000 frs.: Stettiner).

PARIS, MUSEE COGNACQ-JAY W 1000 and 1026

102 KITCHEN STILL-LIFE WITH RAYFISH

*c.* 1731

Canvas, 40 × 33

Signed: *Chardin*

Prov: Taraval sale, 20 Mar. 1786, no. 51.

WHEREABOUTS UNKNOWN W 915

FIG. 41*

CAT. NO. 96

103 KITCHEN STILL-LIFE WITH RAYFISH AND BUNCH OF ONIONS *Fig. 44*

*c.* 1732

Canvas, 38 × 32

Signed: *Chardin, 1736* (sign. and date doubtful)

Exh: Gal. Georges Petit, 1907, no. 58; Gal. Pigalle, 1929, no. 30; Des Moines, 1958 (repr.); Winston Salem, 1963 (repr.); New York, Finch College, 1963, no. 16.

Lit: ■ *MON*: Bocher, 1876, p. 103; Guiffrey, 1907, no. 211; Furst, 1911, p. 129; Pascal & Gaucheron, 1931, p. 137; Anon., *GBA*, Feb. 1964, p. 59, no. 202; ■ *GEN*: Goncourt, 1906, I, p. 192; Faré, 1962, p. 163; Judd, *Arts*, 1963, p. 54; Anon., *Connoisseur*, May 1964, p. 70.

Prov: Baronne Nathaniel de Rothschild, 1876; Henri de Rothschild.

RALEIGH, NORTH CAROLINA, MUSEUM OF ART W 916

104 KITCHEN STILL-LIFE WITH RAYFISH AND BUNCH OF ONIONS

*c.* 1732

Companion piece to no. 105

Canvas, 42 × 33

Signed: *Chardin*

Prov: C. Marcille sale, 6–7 Mar. 1876, no. 20 (1,380 frs.).

Not inspected by us, but probably authentic, as a companion piece to no. 105.

PRIVATE COLLECTION W 910

105 KITCHEN STILL-LIFE WITH LOIN OF MUTTON *Pl. 12*

1732

Companion piece to no. 104

Canvas, 42 × 34

Signed: *J.-B.-S. Chardin, 1732*

FIG. 42*

CAT. NO. 95

FIG. 43

CAT. NO. 101

Exh: New York, Wildenstein, 1956, no. 31; Albi, 1959, no. 30; London, R. Academy, 1967–8, no. 128.

Lit: ■ *MON*: Ridder, 1932, pl. XXXIV; Goldschmidt, 1945, fig. 44; ■ *GEN*: Faré, 1966, p. 163; ■ *CAT*: Mus. Jacquemart-André, 1913, no. 236; Lafenestre & Durrieu, 1914, p. 55; Kuznetzov, 1966, pl. 84.

Prov: C. Marcille sale, 6–7 Mar. 1876, no. 19 (1,580 frs.); Lefèvre-Bougon sale, 1–2 Apr. 1895, no. 8 (4,800 frs.); Edouard André.

PARIS, MUSEE JACQUEMART-ANDRE W 940

106 KITCHEN STILL-LIFE WITH PESTLE AND MORTAR *Fig. 45*

*c.* 1732

Canvas, 41 × 33

MERION (Pennsylvania), BARNES FOUNDATION W 1012

107 KITCHEN STILL-LIFE WITH MEAT AND VEGETABLES *Fig. 46*

*c.* 1732

Canvas, 31 × 40

Signed: *Chardin*

Exh: Gal. Georges Petit, 1907, no. 59; Gal. Pigalle, 1929, no. 29.

Lit: ■ *MON*: Guiffrey, 1907, no. 209; Pascal & Gaucheron, 1931, pp. 120, 128 (repr.), 140.

Prov: Baron Henri de Rothschild.

DESTROYED IN LONDON 1939–40 W 956

108 KITCHEN STILL-LIFE WITH STEWPAN AND JUG *Fig. 47*

1732–35

Canvas, 30 × 40

FIG. 44 CAT. NO. 103

FIG. 45 CAT. NO. 106

Exh: Gal. Georges Petit, 1907, no. 48; Gal. Pigalle, 1929, no. 31.
Lit: ■ *MON*: Guiffrey, 1907, no. 212; Dayot, *Art et Artistes*, June 1907, p. 139; Pascal & Gaucheron, 1931, p. 141.
Prov: Baron Henri de Rothschild.
Identifiable with one of the pictures listed before or after no. 108 and considered lost since the 18th century.
NEW YORK, MRS. BERNARD F. COMBEMALE W 1019

109 CALF'S HEAD
('Tête de veau, deux faisans, un quartier de mouton et une chouette.')

*c.* 1728–30
Prov: Sale (of the Antique dealer Poismenu), 8 Apr. 1779, no. 47.
WHEREABOUTS UNKNOWN W 987

110 SHEEP'S HEAD
('Une tête de mouton, des légumes et divers instruments de cuisine.')

Canvas, 80 × 64
Prov: Anon. sale, 14 Nov. 1786, no. 45.
WHEREABOUTS UNKNOWN W 980

111 LAMB'S HEAD
('Une tête d'agneau et différentes sortes de viandes.')

*c.* 1728–30 (?)
Prov: Anon sale, 1 Mar. 1779, no. 4.
WHEREABOUTS UNKNOWN W 967

112 LAMB'S PLUCK (Une fressure d'agneau)

*c.* 1728–30 (?)
Prov: Anon. sale, 25 June 1779, no. 227.
WHEREABOUTS UNKNOWN W 973

113 LEG OF MUTTON
('Le gigot suspendu, table de cuisine sur laquelle sont différents objects relatifs à la bonne chère.')

Prov: Bouchardon sale, 13 Sept. 1808, no. 33 (21 frs.).
WHEREABOUTS UNKNOWN W 976

114 KITCHEN STILL-LIFE WITH CASSEROLE AND LADLE, also called 'LA MARMITE DE CUIVRE' *Fig. 48*

*c.* 1732
Canvas, 32 × 39
Signed: *Chardin*
Exh: New York, Wildenstein, 1926, no. 14; London, Wildenstein, 1934, no. 25.
PRIVATE COLLECTION W 957



115 KITCHEN STILL-LIFE WITH COOKING POTS AND JUG *Fig. 49*

*c.* 1732
Canvas, 31 × 38
Signed: *Chardin*
Exh: Gal. Georges Petit, 1907, no. 44; Gal. Pigalle, 1929, no. 36.
Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 16; Dayot, *Art et Artistes*, June 1907, p. 139; Guiffrey, 1907, no. 210; Pascal & Gaucheron, 1931, p. 141.
Prov: Baron Henri de Rothschild.
DESTROYED IN LONDON 1939–40 W 1018

116 VEGETABLES FOR A STEW *Fig. 50*

*c.* 1732
Canvas, 32 × 40
Signed: *Chardin*
Exh: Louvre, 1885, no. 58.
Lit: ■ *MON*: Guiffrey, 1907, no. 150; Furst, 1911, p. 126.
Prov: Eudoxe Marcille (1885).
PRIVATE COLLECTION W 1005

117 VEGETABLES FOR A STEW *Fig. 51*

*c.* 1732
Canvas, 25 × 38
Exh: Gal. Georges Petit, 1907, no. 52; Gal. Pigalle, 1929, no. 39.
Lit: ■ *MON*: Guiffrey, 1907, no. 213; Pascal & Gaucheron, 1931, p. 141; ■ *GEN*: Ganz, *Kunst & Künstler*, 1929–30, XXVIII, p. 159.
Prov: Baron Henri de Rothschild.
PRIVATE COLLECTION W 1020

118 KITCHEN STILL-LIFE WITH MEAT AND COOKING-POT *Fig. 52*

*c.* 1732
Variant of nos. 138 and 107
Canvas, 33 × 42
Signed: *J.-B. Chardin*
Exh: Orangerie, 1931, no. 6; Sarrebruck and Rouen, 1954, no. 79.
Lit: ■ *MON*: Guiffrey, 1907, no. 35; Furst, 1911, p. 119; ■ *GEN*: Vergnet-Ruiz & Laclotte, 1962, pp. 84, 230; ■ *CAT*: Mus. de Picardie, 1911, no. 139.
Prov: Bequest of MM. Lavalard, of Roye, 1890.
AMIENS, MUSEE DE PICARDIE W 955

119 KITCHEN STILL-LIFE

*c.* 1732
Variant of preceding. Companion piece to no. 101.
Wood, 17 × 21
Signed: *Chardin*
Exh: San Francisco, 1934, no. 25.

FIG. 46 CAT. NO. 107

FIG. 47 CAT. NO. 108

FIG. 48 CAT. NO. 114

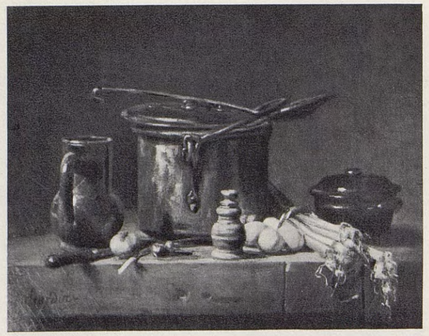


FIG. 49 CAT. NO. 115

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 129; Guiffrey, 1907, no. 157; Pilon, 1909, p. 47; ■ *GEN*: Wille, 1857, I, p. 140.

Prov: Bought, with comp. piece, from Chardin by Wille, 14 Aug. 1760. On reverse, in ink, 'du cabinet de J.-G. Wille, graveur du roi'; Léon Dru; Mme Kleinberger, 1907.

PRIVATE COLLECTION W 999

120 KITCHEN STILL-LIFE WITH DEAD CHICKEN AND LOIN OF MUTTON *Fig. 53*

1733

Canvas, 34 × 46

Signed: *Chardin, 1733*

Exh: Cambridge, Mass., 1931, no cat.; Toronto, 1935, no. 163; Cambridge, Mass., 1938; Milwaukee, 1956, no. 13; Cincinnati, 1956, no. 13.

Lit: ■ *MON*: Furst, 1911, p. 134; Denvir, 1950, pl. 5; ■ *GEN*: Downes, *Atlantic Monthly*, Oct. 1888, p. 501; Fussiner, *Coll. Art Journal*, 1956, pp. 303 (repr.), 304, 310; Faré, 1962, I, p. 163; ■ *CAT*: Boston Mus., 1921, no. 190.

Prov: Mrs. Peter Chardon-Brooks; Bequest 1880.

BOSTON, MUSEUM OF FINE ARTS W 949

121 LADY SEALING A LETTER *Pl. 16*

1733

Canvas, 146 × 147

Signed: *J. S. Chardin, 1733*

Engr: Fessard, 1738, with inscription: '*Chardin pinx 1732*'.

Exh: Place Dauphine, 1734; Salon, 1738, no. 34; Berlin, 1883, no. 120; Berlin Akademie, 1910, no. 303; Berlin Akademie, 1930, no. 185; Palais National des Arts, 1937, no. 135; Wiesbaden, 1947, no. 13; Wiesbaden, 1951, no. 2; Berlin, 1962, no. 6 (repr.); Louvre, 1963, no. 2.

Lit: ■ *MON*: Fourcaud, 1900, pp. 13, 14, 30; Normand, 1901, p. 86 (repr.); Schefer, 1904, pp. 52, 59; Dayot & Vaillat, 1907, pl. 51; Guiffrey, 1907, no. 1; Pilon, 1909, pp. 38, 41, 50, 76; Furst, 1911, p. 131; Pascal & Gaucheron, 1931, p. 62; Ridder, 1932, pp. 8, 49, 62, pl. XLIX; Florisoone, 1938, p. 56; Goldschmidt, 1945, fig. 3; Jourdain, 1949, p. 28; Denvir, 1950, pp. 10, 11; Rosenberg, 1963, pp. 9, 27 (repr.), 30, 45; Huyghe, *Jardin des Arts*, 1965, no. 125, p. 12 (repr.); ■ *GEN*: *Mercure de Fr.*, June 1734, Oct. 1738; Nicolai, 1779, II, p. 687; Dohme, 1883, p. 254; Nicolle, 1900, I, p. 156; Dorbec, *GBA*, 1905, I, p. 462; Goncourt, 1906, I, pp. 110, 116; Alfassa, 1910, I, p. 294; Foerster, 1923, p. 61; Gillet, 1929, p. 63; Goulinat, *Le Dessin*, Oct. 1937, no. 4, p. 171, and Nov. 1937, no. 5, p. 245; Groos, *Visages du monde*, 1937, no. 48, p. 182; Leporini, *Panthéon*, 1942, p. 68; Florisoone, 1948, p. 63; Charmet, *Arts*, May 1963; Thuillier & Chatelet, 1964, p. 204; Leymarie, 1967–8, pp. 54 (repr.), 55, 58; ■ *CAT*: Seidel, 1900, no. 21; Staatl. Mus. Berlin, 1956, p. 13; 1960, p. 20; 1962, p. 19, no. 4507.

Prov: Frederick The Great of Prussia; Potsdam.

BERLIN, CHARLOTTENBURGER SCHLOSS W 246

122 LADY SEALING A LETTER

*c.* 1733

Wood, 24 × 24

Prov: Beaujon sale, 23 Apr. 1787, no. 224 (listed as in the Chartreuse du Roule), (50 livres: Hamon): perhaps F. Watelin sale, 17 Nov. 1919, no. 71 (with indication of origin, Chartreuse du Roule): in this case it would be a studio replica, or copy. Even if

FIG. 50 CAT. NO. 116

FIG. 51 CAT. NO. 117



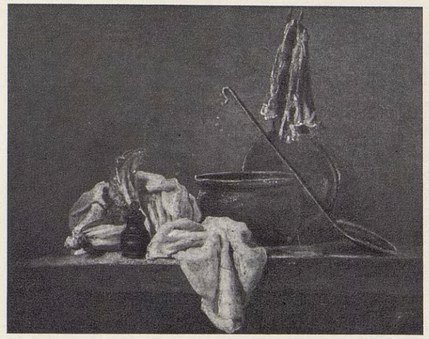


FIG. 52 CAT. NO. 118

listed in the Watelin catalogue, the Beaujon picture could have been in several different collections; a 'Dame cachetant une lettre', was in the Hubert Robert sale, 5 Apr. 1809, no. 31 (no size given), bought by a M. Chevalier; has since disappeared.

WHEREABOUTS UNKNOWN W 247

123 LADY SEALING A LETTER

*c.* 1733

Copper, 24 × 25

Prov: Sale of architect Boscry, 19 Mar. 1781, no. 18. (Boscry, an old friend of Chardin, acquired several of these pictures early in his life; therefore unlikely to be the same as no. 124.)

WHEREABOUTS UNKNOWN Part of W 250

124 LADY SEALING A LETTER

*c.* 1733

Copper, 26 × 24

Prov: Mme Giraud sale, Versailles, 4 Jan. 1779, no. 36.

WHEREABOUTS UNKNOWN Part of W 250

125 LADY SEALING A LETTER

*c.* 1733

Canvas, 24 × 21 (approx.)

Lit: ■ *GEN*: Chapeaurouge, 1955, p. 6.

Prov: Acquired in Paris in 1759 at a rather low price for the Margravine Karoline-Luise of Baden by George Wilhelm Fleischman, Hessian Privy Councillor, as a 'copy from the hand of the master'. Listed as in the Schloss Karlsruhe in 1784, and in the catalogue of 1833. 'Laid aside' in 1852.

WHEREABOUTS UNKNOWN Part of W 246

126 THE WATER URN *Pl. 13*

*c.* 1733

Wood, 28 × 23

Signed: *Chardin*

FIG. 53 CAT. NO. 120

This 'fontaine de cuivre' is found in different versions of the painting known as 'La Fontaine'.

Exh: Gal. Martinet, 1860, no. 363; Réserves du Louvre, 1960, no. 567.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 127; Dorbec, *GBA*, 1904, II, p. 12; Guiffrey, 1907, no. 75; Pilon, 1909, p. 58; Furst, 1911, p. 122; Ridder, 1932, p. 84, pl. XXVII; Florisoone, 1938 (repr.); Goldschmidt, 1945, fig. 18; Lasareff, 1947; Jourdain, 1949, p. 49; Denvir, 1950, pl. 7; Wildenstein, *GBA*, Feb. 1959, p. 100; Rosenberg, 1963, pp. 23, 60, 61 (repr.); Huyghe, *Jardin des Arts*, no. 125, Apr. 1965, p. 10; ■ *GEN*: Mantz, *GBA*, 1870–1, p. 17; Bazin, *Rev. du Louvre*, 1961, no. 1, p. 46; Anon., *Figaro Litt.*, 20 Aug. 1964, p. 15; ■ *CAT*: Brière, 1924, no. 108.

Prov: J. B. de Troy sale, 9 Apr. 1764, no. 137; Mme la Presidente de Bandeville sale, 3 Dec. 1787, no. 52; La Caze; Bequest 1869.

PARIS, LOUVRE W 996

127 THE WATER URN

*c.* 1733

Wood, 28 × 22

Repetition of no. 126

Prov: Fauquet-Lemaître-Mandrot.

PRIVATE COLLECTION W 997

128 THE WATER URN *Pl. 14*

1733

Companion piece to no. 135

Canvas, 38 × 42

Signed: *Chardin, 1733*

Engr: C.-N. Cochin, 1739

Exh: Salon, 1737; 'Une fille tirant de l'eau à une fontaine.'

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 32; Guiffrey, 1907, no. 236; Pilon, 1909, p. 40; Furst, 1911, p. 133; Pascal & Gaucheron, 1931, p. 101; Goldschmidt, 1945, fig. 19; Rosenberg, 1963, p. 82; ■ *GEN*: *Mercure de Fr.*, Sept. 1737; Goncourt, 1906, I, pp. 113–14, 137; ■ *CAT*: Sirén, 1928, no. 781; Nordenfalk, 1958, p. 41, no. 781, with note of the engraving.

Prov: Chev. de La Roque sale, 1745, no. 102 (bought by Gersaint for Tessin); Prince Adolph-Frederick of Sweden, from 1773; R. Swedish Collections.

STOCKHOLM, NATIONAL MUSEUM W 22, 23

129 THE WATER URN *Fig. 54*

*c.* 1733

Canvas, 49 × 42

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 101; Palais Bourbon, 1874, no. 59; Arts décoratifs, 1878, no. 30; Gal. Georges Petit, 1883–4, no. 23; Arts décoratifs, 1887, no. 19; Gal. Seligmann, 1934, no. 17; Brussels, 1935, no. 918; Gal. Heim, 1959, no. 8; Mus. Jacquemart-André, 1961, no. 7.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 127; Fourcaud, 1900, p. 24 (repr.); Normand, 1901, p. 42 (repr.); Schefer, 1904, pp. 25 (repr.), 43, 48, 55; Guiffrey, 1907, no. 133; Pilon, 1909, p. 88 (repr.); Furst, 1911, p. 125; Furst, *Connoisseur*, 19 Aug. 1940, p. 18; ■ *GEN*: Grappe, *Art Vivant*, 1934, p. 479; Ratouis de Limay, *Le Dessin*, Dec. 1938, p. 147.

Prov: Anon. sale (Didot), 27–28 Dec. 1819, no. 23; Vicomte d'Harcourt sale, 31 Jan. to 2 Feb. 1842, no. 15; Eudoxe Marcille.

PRIVATE COLLECTION W 27

130 THE WATER URN *Fig. 55*

*c.* 1733

Canvas, 39 × 56

Signed: *S. Chardin*

Exh: London, Guildhall, 1902, no. 124; Glasgow, 1902, no. 7;

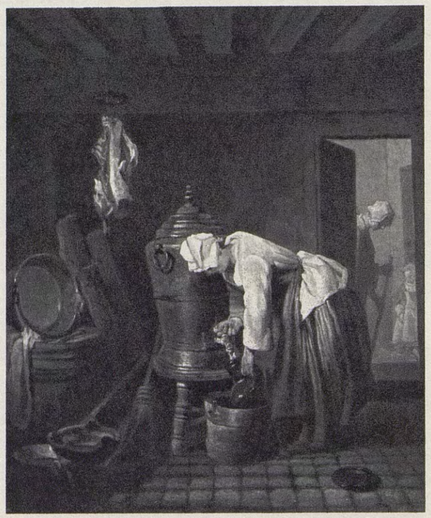


FIG. 54 CAT. NO. 129

FIG. 55 CAT. NO. 130

St. Louis, 1923, no. 4; Baltimore, 1924, no. 1; Detroit, 1926, no. 12; New York, Wildenstein, 1926, no. 4; New York, Wildenstein, 1943, no. 409; Geneva, 1951, no. 12; London, Wildenstein, 1960, no. 20; Montreal, 1961, no. 13; New York, 1963, no. 15; Stockholm, 1964, no. 13; London, R. Academy, 1967–8, no. 131.

Lit: ■ *MON*: Lasareff, 1947; Wildenstein, *GBA*, Feb. 1959, pp. 100–1 (repr.); ■ *GEN*: Judd, *Arts*, Apr. 1963, p. 54.

Prov: Brian sale, 12 Oct. 1808, no. 69; Harland-Peck, London, 1902.

PRIVATE COLLECTION W 26

131 THE WATER URN

*c.* 1733 (?)

Canvas, 37 × 31

'Intérieur d'une cuisine, dans laquelle on voit une femme tournant le robinet d'une fontaine pour emplir un pot; à gauche, une porte ouverte laisse voir une servante qui balaye' (sales cat, 1780).

Prov: Anon. sale, 5 Apr. 1780, no. 20; Le Roy de Senneville sale, 26 Apr. 1784, no. 20 (174 livres, 19 sols: Feuillet); sale of physician Cochu, 21 Feb. 1799, no. 10; possibly anon. sale, 17 Mar. 1823, no. 26 (40 × 32).

WHEREABOUTS UNKNOWN W 30

132 THE WATER URN

*c.* 1733 (?)

Canvas, 36 × 40

Possibly companion piece to la Blanchisseuse, no. 134 or 136 (same size).

Prov: Lempereur sale, 24 May 1773, no. 96 (205 livres).

WHEREABOUTS UNKNOWN W 29

133 THE WATER URN *Fig. 56*

*c.* 1733

Canvas, 37 × 44

'Original of minor quality or copy' (Martin Davies).

Exh: Gal. Bonne Nouvelle, 1848, no. 19.



Lit: ■ *MON*: Guiffrey, 1907, no. 26; ■ *GEN*: Abbé A. . . . , 26 Aug. 1773, p. 34; ■ *CAT*: Davies, 1946, p. 15, no. 1664, ed. 1957, p. 28.

Prov: Schwiter, from 1848; Baron de Schwiter sale, 3 May 1886, no. 7 (withdrawn); Baron de Schwiter sale, 26–28 Mar. 1890, no. 2; bought in Paris from G. Sortais, 1898.

LONDON, NATIONAL GALLERY Part of W 25, 28

134 THE WASHERWOMAN *Fig. 57*

*c.* 1733

Canvas, 35 × 41

Signed: *S.C.*

Exh: Gal. Georges Petit, 1907, no. 36; Gal. Pigalle, 1929, no. 19; *GBA*, 1934, no. 227.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 31; ■ Guiffrey, 1907, no. 191; Pilon, 1909, pp. 43, 88; Pascal & Gaucheron, 1931, pp. 120, 127, pl. 80.

Prov: Possibly the picture in the *Inventaire Chardin*; Chardin sale, 6 Mar. 1780, no. 15 (36 × 41); M. (Lebrun, etc.) sale, 11 Dec. 1780 (27 × 36, bought back by Le Brun); sale after death of D.B., 10–11 June 1782, no. 13; Baron Henri de Rothschild, Paris.

POSSIBLY DESTROYED W 7

135 THE WASHERWOMAN *Pl. 15*

*c.* 1733 (?)

Companion piece to no. 128

Canvas, 37 × 42

Signed: *Chardin and S.C.*

Engr: C.-N. Cochin, 1739, with variations

Exh: Salon, 1737, 'Une petite femme s'occupant à savonner'.

Lit: ■ *MON*: Fourcaud, 1900, p. 21; Normand, 1901, pp. 56, 59 (repr.); Schefer, 1904, pp. 43, 48, 55; Guiffrey, 1907, no. 237; Pilon, 1909, p. 43; Furst, 1911, p. 133; Pascal & Gaucheron, 1931, pp. 109, 127; Goldschmidt, 1945, fig. 20; Denvir, 1950, p. 12, pl. VI; Wildenstein, *GBA*, Feb. 1959, p. 100; Rosenberg, 1963, pp. 48, 58 (repr.), 82, 89; ■ *GEN*: *Mercure de Fr.*, Sept. 1737; Goncourt,

FIG. 56 CAT. NO. 133

FIG. 57 CAT. NO. 134

1906, I, pp. 114, 137; ■ *CAT*: Sirèn, 1928, no. 780; Nordenfalk, 1958, p. 41, no. 780.

Prov: See no. 128.

STOCKHOLM, NATIONAL MUSEUM W 3 and 4

136 THE WASHERWOMAN *Fig. 58*

*c.* 1733

Canvas, 37 × 42

Signed: *S.C.*, acc. to earlier, but *J.C.* acc. to most recent catalogues.

Exh: Leningrad, 1955–6; Bordeaux, 1965, no. 17; Louvre, 1965–6, no. 15.

Lit: ■ *MON*: Normand, 1901, p. 56; Schefer, 1904, p. 21; Guiffrey, 1907, no. 234; Pilon, 1909, pp. 43, 88; Furst, 1911, p. 133; Pascal & Gaucheron, 1931, p. 127; Ridder, 1932, p. 87, pl. LXXV; Lasareff, 1947; Nemilova, 1961, pl. IV, V; ■ *GEN*: Tourneux, *GBA*, Apr. 1898, pp. 340–1 (repr.); Réau, *GBA*, Nov.

FIG. 58 CAT. NO. 136

FIG. 59* CAT. NO. 137

FIG. 60* CAT. NO. 138

1912, p. 396; Mihan, *Apollo*, Apr. 1944, p. 87; Sterling, 1957, p. 43, pl. 36; ■ *CAT*: Somof, 1903 and 1916, no. 1514; Réau, 1929, p. 20, no. 22; Hermitage Guide, 1955, p. 107, no. 90 (repr.); Levinson-Lessing, 1958, p. 335, no. 1185 (fig. 278); Album of Reprod., Hermitage, 1958, no. 913; Artamonov & Levinson-Lessing, 1963–4–5, p. 76, no. 131.

Prov: Crozat sale, 1755, p. 54; Empress Catherine II of Russia (acquired at Crozat sale).

LENINGRAD, THE HERMITAGE W 5

137 KITCHEN STILL-LIFE WITH COOKING-POTS, LOAF AND EGGS *Fig. 59*

1734

Companion piece to no. 138

Canvas, 33 × 40

Signed: *Chardin, 1734*

Exh: Stockholm, 1926, no. 59; Göteborg, 1938, no. 9; Stockholm, 1958, no. 71.

Lit: ■ *MON*: Guiffrey, 1907, no. 254; Furst, 1911, p. 134; Goldschmidt, 1945, pp. 101–2, fig. 38; ■ *GEN*: Granberg, 1911–1912, II, no. 8; ■ *CAT*: Granberg, 1886, no. 27; Göthe, 1920, no. 9.

Prov: Bought, *c.* 1770–90, with comp. piece, in Paris by Swedish collector Gustav-Adolf Sparre (1746–94); in possession of his descendants in Kulla-Gunnarstorp until shortly after 1837; acquired by Count C. de Geer; taken to Vanàs; given to Countess Elizabeth Wachtmeister, granddaughter of Count de Geer of Senfsta, in 1855.

VANAS (SWEDEN),
COUNT GUSTAV WACHTMEISTER W 1003

138 KITCHEN STILL-LIFE WITH COOKING POTS AND PIECE OF MEAT *Fig. 60*

Certainly, like its companion piece, painted in 1734

Companion piece to no. 137

Canvas, 33 × 40

Signed: not *Ch.* or *CD.*, but *Chardin* (see cat. Exh. Stockholm, 1926).

Exh: Stockholm, 1926, no. 58; Göteborg, 1938, no. 10; Stockholm, 1958, no. 72.

Lit: ■ *MON*: Guiffrey, 1907, no. 253; Furst, 1911, p. 134; Goldschmidt, 1945, pp. 102–4, fig. 39; ■ *GEN*: Granberg, 1911–12, II, no. 7; ■ *CAT*: Granberg, 1886, no. 26; Göthe, 1920, no. 8.

Prov: See no. 137.

VANAS (SWEDEN), COUNT GUSTAV WACHTMEISTER W 954

139 KITCHEN STILL-LIFE WITH COOKING POTS AND EGGS *Fig. 61*

*c.* 1734

Wood, 17 × 21

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 367; Réserves du Louvre, 1960, no. 577.

Lit: ■ *MON*: Guiffrey, 1907, no. 92; Furst, 1911, p. 123; Ridder, 1932, pl. XXX; Jourdain, 1949, p. 2 (repr.); Rosenberg, 1963, pp. 65, 66 (repr.); ■ *CAT*: Brière, 1924, no. 116.

Prov: Chev. de La Roque sale, 1745, no. 75 ('Divers ustensiles de cuisine'), with comp. piece, same size (30 livres: M. Delpeche); Comte d'Houdetot sale, 12–14 Dec. 1859, no. 22; Baroilhet sale, 2–3 Apr. 1860, no. 100; Cournerie, 1860; La Caze; Bequest 1869.

PARIS, LOUVRE W 998

140 ATTRIBUTES OF COOKING

*c.* 1732–37

'Trois petits tableaux peints sur bois, originaux dudit Chardin . . .', according to the inventory after death of Marguerite Saintard (18 Nov. 1737).

See nos. 95, 96

WHEREABOUTS UNKNOWN W 1025

141/142 TWO KITCHEN INTERIORS

*c.* 1734 (?)

Two companion pieces



Wood, 17 × 12

Prov: Anon. sale (Mercier), 16 Dec. 1771, no. 44.

WHEREABOUTS UNKNOWN W 1027, 1027 *bis*

143 KITCHEN STILL-LIFE WITH PESTLE AND MORTAR *Fig. 62*

*c.* 1734

Canvas, 33 × 41

Signed: *Chardin*

Exh: London, Burlington FAC, 1913, no. 44.

Lit: ■ *MON*: Guiffrey, 1907, no. 232; Furst, 1911, p. 133; Ridder, 1932, pp. 55, 88, pl. LXXXII; Lazareff, 1947; ■ *GEN*: Friedländer, 1947, p. 102; ■ *CAT*: Martin, 1914, 1949, no. 656.

Prov: Acquired in London 1901 by Dr. A. Bredius.

THE HAGUE, MAURITSHUIS W 1001

144 KITCHEN STILL-LIFE WITH STEWPAN AND PITCHER *Fig. 63*

*c.* 1734

Canvas, 36 × 45

Exh: Louvre, 1885, no. 57.

Lit: ■ *MON*: Guiffrey, 1907, no. 149; Furst, 1911, p. 126.

Prov: Eudoxe Marcille (1885).

PRIVATE COLLECTION W 1002

145 THE PHILOSOPHER READING *Pl. 17*

(Also called 'Le Souffleur' and 'Un chimiste dans son laboratoire'. Presumed portrait of the painter Aved.)

1734

Canvas, 137 × 100

Signed: *Chardin le 4 décembre 1734*

Engr: Lépicié, 1744. Engraving exhibited Salon, 1745 (Bocher, p. 51, no. 48).

Exh: Salon, 1737; 1753, no. 60; Petit-Palais, 1900, no. 4561; Gal. Georges Petit, 1907, no. 1; Grand Palais, 1930, no. 23; Orangerie, 1957–8, no. 13; Munich, 1958, no. 36; Gal. Heim, 1959 (not in cat.); Réserves du Louvre, 1960, no. 595; Rennes, 1964, no. 5 (also Dijon, Chambery, St. Etienne, Avignon, 1965).

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 4; *Mercure de Fr.*, Jan. 1745; Fourcaud, 1900, p. 33 (repr.); Normand, 1901, p. 70; Dorbec, *GBA*, 1904, II, pp. 342–3 (repr.), 351; Schefer, 1904, pp. 52, 55; Guiffrey, 1907, no. 103; Pilon, 1909, pp. 128 (repr.), 129–31; Furst, 1911, p. 123; Pascal & Gaucheron, 1931, p. 85; Ridder, 1932, pp. 9, 11, 34, 45, pl. VI; Goldschmidt, 1945, fig. 48; Jourdain, 1949, p. 29 (repr.); Denvir, 1950, p. 11, pl. 25; ■ *GEN*: Comte de Caylus, 1753, pp. 4, 5; Estève, 1753, p. 5; Fréron, 1753, I, p. 342; Garrigues de Froment, 1753, p. 35; Grimm & Diderot, 1753; Huquier fils, 1753, pp. 27–8; Lacombe, 1753, pp. 23–4; Laugier, 1753, pp. 87–9; le Blanc, 1753, pp. 23–5; Goncourt, 1906, I, p. 108; Gillet, 1929, pp. 62, 72 (repr.); Benesch, *GBA*, May 1948, p. 281; P.S., *Art News*, Sept. 1960, pp. 46–8; Thuillier & Chatelet, 1964, p. 204; ■ *CAT*: Brière, 1924, no. 34.

Prov: Boscry (architect), 1753; Boscry sale 19 Mar. 1781, no. 76; Paul Bureau; Bequest 1915.

PARIS, LOUVRE W 451

FIG. 61 CAT. NO. 139

FIG. 62 CAT. NO. 143

FIG. 63 CAT. NO. 144

FIG. 64 *After the engraving by Fillœul.* CAT. NO. 146

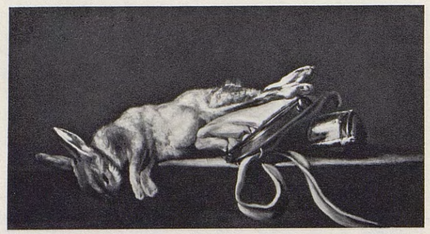


FIG. 65 CAT. NO. 147

146 THE HOUSE OF CARDS *Fig. 64*

1735

Engr: Fillœul, *c.* 1740

Exh: Academy, June 1735, 'parmi les oeuvres faites ou finies cette année'.

WHEREABOUTS UNKNOWN W 142

147 HARE WITH GAME-BAG AND GUNPOWDER BOX *Fig. 65*

1736

Canvas, 33 × 58

Signed: *Chardin, 1736*

Exh: London, Temple News, 1940, no. 5; Stockholm, 1964, no. 14.

Lit: ■ *MON*: Furst, 1911, p. 130; ■ *GEN*: Whittet, *Studio*, 1951, p. 16; Faré, 1962, I, p. 163.

Prov: Anon. sale, 20–21 Mar. 1873, no. 9; G. le Breton sale, 6–8 Dec. 1921, no. 20; Illiffe sale, London, 10 June 1959.

PRIVATE COLLECTION W 703

148 LADY TAKING TEA *Pl. 18*

1736 (?)

Canvas, 80 × 101

Signed: *J. S. Chardin, 1735* (?)

Engr: Pierre Filloeul (*Dame prenant son thé*).

Exh: Salon, 1739; London, Whitechapel Gal. 1907, no. 114; London, Burlington FAC, 1913, no. 39; Norwich, 1925, no. 8; Amsterdam, 1926, no. 9; London, R. Academy, 1932, no. 188 (Comm. cat. no. 146); London, Kenwood, 1952, no. 4; London, R. Academy, 1962, no. 161; The Hague, 1966, no. 33; Orangerie, 1966, no. 33.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 50; Fourcaud, 1900, p. 20 (repr.); Normand, 1901, pp. 55, 57 (repr.); Schefer, 1904, p. 59; Guiffrey, 1907, no. 23; Pilon, 1909, pp. 38, 76; Furst, 1911, p. 132; Pascal & Gaucheron, 1931, p. 72; Ridder, 1932, p. 8, pl. LV; Rosenberg, 1963, pp. 10, 28 (repr.), 45; ■ *GEN*: Gillet, 1929, p. 63; Cox, *Connoisseur*, Jan. 1932, p. 8; Russell, *L'Oeil*, no. 31–2, 1957, p. 12; ■ *CAT*: Laskey, 1880, no. 18; McLaren, Young, 1952, no. 4.

Prov: William Hunter (1718–83); Hunter Bequest.

GLASGOW UNIVERSITY, HUNTERIAN MUSEUM W 251

FIG. 66 *After the engraving by Lépicié* CAT. NO. 149

FIG. 67* CAT. NO. 150

FIG. 68* CAT. NO. 151

149 GIRL WITH A SHUTTLECOCK *Fig. 66*

*c.* 1736–37

Engr: Lépicié, 1742

Exh: Salon, 1737.

See no. 206 (repetition of the same subject, 1741).

WHEREABOUTS UNKNOWN W 159

150 THE LITTLE SOLDIER, also called 'CHILD WITH THE ATTRIBUTES OF CHILDHOOD' *Fig. 67*

*c.* 1736–37

Companion piece to no. 151

Wood, 20 × 18

Engr: Cochin, 1738 (*Mercure de Fr.*, July 1738)

Exh: Salon, 1737; Gal. Georges Petit, 1907, no. 46; Gal. Pigalle, 1929, no. 17; Versailles, 1931, no. 49; *GBA*, 1934, no. 228; New York, Metropolitan, 1935–6, no. 20.

Lit: ■ *MON*: Bocher, 1876, p. 31; Normand, 1901, p. 45 (repr.); Schefer, 1904, p. 55; Guiffrey, 1907, no. 194; Pilon, 1909, p. 91; Pascal & Gaucheron, 1931, pp. 63, 117, 120, 126–7; Ridder, 1932, p. 11; Wildenstein, *GBA*, Dec. 1933, p. 370; ■ *GEN*: *Mercure de Fr.*, Sept. 1737; Goncourt, 1906, I, pp. 114, 117; Huyghe, *Beaux-Arts*, 1935, p. 1; Adhémar, 1960, III, p. 455.

Prov: Anon. sale (duc de Luynes), 21 Nov. 1793, no. 93 (with comp. piece); Le Brun sale, 29 Sept. 1806, no. 138 (idem); R. de Saint-Victor sale, 26 Nov. 1822–7 Jan. 1823, no. 616 (idem); anon. sale, 24 Nov. 1823, no. 101 (idem); Baron Henri de Rothschild, Paris (idem).

DESTROYED IN LONDON, 1939/40 W 161

151 GIRL WITH CHERRIES, also called 'GIRL TOYING WITH HER LUNCH' *Fig. 68*

*c.* 1736–37

Companion piece to no. 150

Wood, 20 × 18

Engr: C.-N. Cochin, 1738

Exh: Salon, 1737; Petit Palais, 1901, no. 28; Gal. Georges Petit, 1907, no. 47; Gal. Pigalle, 1929, no. 18; Versailles, 1931, no. 48; London, R. Academy, 1932, no. 190 (comm. cat. no. 147); *GBA*, 1934, no. 229; New York, Metropolitan, 1935–6, no. 21.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 10; Normand, 1901, p. 43 (repr.); Schefer, 1904, p. 55; Guiffrey, 1907, no. 193; Pilon, 1909, pp. 73, 91; Ganz, *Kunst & Künstler*, 1929–30, XXVIII, p. 159; Pascal & Gaucheron, 1931, pp. 63, 72 (repr.), 117, 120, 125–6; Ridder, 1932, p. 11, pl. XXXV; Wildenstein, *GBA*, Dec. 1933, p. 370; Lasareff, 1947; ■ *GEN*: *Mercure de Fr.*, Sept. 1737; Goncourt, 1906, I, pp. 115, 117; Gaunt, *Studio*, 1932, p. 122; R.H., *L'Amour de l'Art*, 1934, no. 7, p. 8 (repr.); Huyghe, *Beaux-Arts*, 1935, p. 1, no. 153.

Prov: See no. 150.

DESTROYED IN LONDON, 1939/40 W 177

FIG. 69★ *After the engraving by Surugue* CAT. NO. 152

FIG. 70★ *After the engraving by Surugue* CAT. NO. 154

152 GAME OF GOOSE *Fig. 69*

*c.* 1736–37

Companion piece to no. 154

Engr: P.-L. Surugue le fils, 1745

Exh: Salon, 1743, no. 58.

Lit: ■ *MON*: Haillet de Couronne, 1780, p. 43; Fourcaud, 1900, p. 13; Normand, 1901, p. 90 (repr.); Pilon, 1909, p. 93.

Prov: Chevalier Despuechs (Delpeche?), 1745; M. Marye de Merval, Rouen, 1780.

WHEREABOUTS UNKNOWN W 165

153 GAME OF GOOSE

*c.* 1736

Companion piece to no. 155

Canvas, 32 × 39

Prov: *Inventaire Chardin*, 18 Dec. 1779. Chardin sale, 6 Mar. 1780, no. 16; sale (Lebrun, Lerouge, Verrier, Dubois), 12 Mar. 1782, no. 133.

WHEREABOUTS UNKNOWN W 166

154 THE CARD TRICK *Fig. 70*

*c.* 1736

Companion piece to no. 152

Engr: P.-L. Surugue le fils, 1744

Exh: Salon, 1739 (?); Salon, 1743, no. 59.

Lit: ■ *MON*: Haillet de Couronne, 1780, p. 43; Normand, 1901, p. 50; ■ *GEN*: Goncourt, 1906, I, p. 117.

Prov: See no. 152.

WHEREABOUTS UNKNOWN W 180

155 THE CARD TRICK *Fig. 71*

*c.* 1736

Companion piece to no. 153

Canvas, 31 × 38

Exh: Salon, 1739; London, Burlington FAC, 1913; Dublin, 1964, no. 131; London, R. Academy, 1967–8, no. 132.

Lit: ■ *MON*: Pilon, 1909, pp. 49, 73; Furst, 1911, p. 133; Pascal & Gaucheron, 1931, p. 72; Ridder, 1932, pp. 11, 68, pl. LXIII; Denvir, 1950, p. 30; ■ *CAT*: Nat. Gall., Ireland, 1928, no. 478; Oil Paintings, Dublin, 1963, no. 478.

Prov: *Inventaire Chardin*, Dec. 1779; Chardin sale, 6 Mar. 1780, no. 16 (with comp. piece); Moitessier, 1871; Vicomtesse de Bondy sale, 20–21 May 1898, no. 183.

See note under no. 156.

DUBLIN, NATIONAL GALLERY OF IRELAND W 181

156 YOUNG MAN PLAYING CARDS

*c.* 1735–37

Size unknown

Not included in the lists of Desfriches purchases in 1760 or 1774. Perhaps bought by him at the Chardin sale of 1780 (no. 155); or identifiable with no. 157?

Prov: Desfriches sale, 6–7 May 1834, no. 53 (39 frs.), see Addenda.

WHEREABOUTS UNKNOWN Part of W 151

157 YOUNG BOY PLAYING CARDS

*c.* 1737

Canvas, 64 × 53

Identifiable with no. 156?

Prov: Sale of sculptor, Caffieri, 10 Oct. 1775, no. 12; sale of Jombert père, publisher of engravings, 15 Apr. 1776, no. 35.

WHEREABOUTS UNKNOWN Part of W 151



158 THE CARD TRICK

*c.* 1736

Repetition of preceding

Canvas, 31 × 36

Exh: Gal. Martinet, 1860, no. 354.

Lit: ■ *GEN*: Goncourt, *Journal*, 27 May 1858; ed. 1956, II, p. 238; Goncourt, 1906, I, p. 129.

Prov: Anon. sale (Le Brun and other dealers), 11 Dec. 1780, no. 161; perhaps Laperlier sale, 11–13 Apr. 1867, no. 11 (described as sketch, 28 × 33).

WHEREABOUTS UNKNOWN W 182

159 BAS-RELIEF PAINTED IN BRONZE

*c.* 1736–37

Exh: Salon 1737 (second window to the left, 4th bay).

Lit: ■ *GEN*: *Mercure de Fr.*, Sept. 1737.

WHEREABOUTS UNKNOWN W 1209

160 YOUNG DRAFTSMAN SHARPENING HIS PENCIL *Fig. 72*

1737

Canvas, 81 × 67

Signed: *Chardin*, 1737

Perhaps the picture engraved by Faber in London

Exh: Salon, 1738, no. 117 (this or no. 161); Berlin, 1883; Exp. Universelle, 1900, no. 1; Gal. Georges Petit, 1907, no. 8; Berlin, Akademie, 1910, no. 304; Washington, 1948; Brussels, 1950, no. 18; Wiesbaden, 1951, no. 4; Petit-Palais, 1951, no. 51; Berlin, 1951–2, no. 16; Berlin, 1953, no. 10; Berlin, 1962, no. 8; Louvre, 1963, no. 3.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 9; Guiffrey, 1907, no. 2; Furst, 1911, p. 131; Friedländer, 1931, p. 34; Ridder, 1932, pl. 4; Rosenberg, 1963, pp. 44 (repr.), 45; ■ *GEN*: Perhaps mentioned by de Neufville, 1738; Nicolai, 1779, II, p. 688; Dohme, 1883, p. 225; Goncourt, 1906, I, p. 119; Foerster, 1923, p. 61; Bride, *Nat. Geographic Mag.*, Dec. 1948, p. 726; St.-Gaudens, *Carnegie Magazine*, Feb. 1949, p. 222; Charmet, *Arts*, May, 1963; Thuillier & Chatelet, 1964, pp. 205 (repr.), 206; ■ *CAT*: Seidel, 1900, no. 22; Kaiser Friedrich Mus., 1931, no. 2076; Mus. Berlin-Dahlem, 1956, p. 13; 1960, p. 20, 1962, p. 19, no. 2076.

Prov: Frederick the Great of Prussia; German Imperial Family.

BERLIN-DAHLEM, STAATLICHE MUSEEN W 215

FIG. 72 CAT. NO. 160

FIG. 71 CAT. NO. 155

161 YOUNG DRAFTSMAN SHARPENING HIS PENCIL *Pl. 19*

1737

Canvas, 81 × 64

Signed: *Chardin, 1737*

Perhaps the picture engraved by Faber in London

Exh: Salon, 1737, no. 117 (or no. 160?); Gal. Georges Petit, 1907, no. 31; Copenhagen, 1935, no. 34; Palais National des Arts, 1937, no. 136; Louvre, 1945, no. 74; Orangerie, 1947, no. 52; Amsterdam, 1950, no. 18.

Lit: ■ *MON*: Guiffrey, 1907, no. 181; Pilon, 1909, p. 92; Furst, 1911, p. 128; Goldschmidt, 1945, fig. 24; ■ *GEN*: Watt, *Apollo*, Dec. 1946, p. 141; Florisoone, 1948, p. 63.

Prov: Casimir-Perier; Edme Sommier; given to the Louvre in 1944 by Mme E. Sommier (res. usufruct).

PRIVATE COLLECTION W 216

FIG. 73 CAT. NO. 162

162 THE CARD CASTLE *Fig. 73*

1737

Canvas, 80 × 100

Signed: *Chardin, 1737*

Exh: Salon, 1737 (?): Gal. Georges Petit, 1907, no. 54; Amsterdam, 1926, no. 8; Gal. Pigalle, 1929, no. 20; Geneva, 1951, no. 7; Bordeaux, 1958, no. 5; Gal. Heim, 1959, no. 6; Mus. Jacquemart-André, 1961, no. 5.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 26; Guiffrey, 1907, no. 187; Pilon, 1909, p. 95; Pascal & Gaucheron, 1931, pp. 119, 125.

Prov: Anon. sale (Lebrun, Verrier, Lerouge, Dubois), 12 Mar. 1782, no. 134; Devouges; Ayerst sale, 11–12 Mar. 1889, no. 165; Baron Henri de Rothschild.

PARIS, BARON PHILIPPE DE ROTHSCHILD W 147

163 THE CARD CASTLE *Pl. 20*

*c.* 1737

Canvas, 76 × 68. Originally in oval or octagonal frame.

Signed: *S. Chardin*

See note under no. 164

Exh: Gal. Martinet, 1860, no. 98; Tokyo, 1954–5, no. 17; Gal. Heim, 1959, no. 7; Réserves du Louvre, 1960, no. 573; Copenhagen, 1960, no. 5; La société française, 1964, no. 28.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, p. 123; Fourcaud, 1900, p. 30; Normand, 1901, p. 67; Schefer, 1904, pp. 29 (repr.), 48, 55; Pilon, 1909, p. 95; Furst, 1911, p. 122; Guiffrey, 1907, no. 65; Ridder, 1932, pp. 8, 10, 11, pl. VII; Jourdain, 1949, p. 26; ■ *GEN*: Heywood, 1912, p. 254; Mantz, *GBA*, 1870–1, p. 17; Pigler, 1956, II, p. 526; ■ *CAT*: Brière, 1924, no. 103.

Prov: La Caze; Bequest 1869.

PARIS, LOUVRE W 146

164 GAME OF KNUCKLEBONES *Pl. 21*

*c.* 1737

Companion piece to no. 74. Ensemble together with nos. 74, 163, and perhaps a fourth picture.



Canvas, 81 × 64

Signed: *J.-S. Chardin*

Engr: Filloeul, 1739; Lépicié, 1742

Exh: Gal. Georges Petit, 1907, no. 2; Baltimore, 1954, no. 83; Raleigh, 1963, no. 69; Columbus, 1965, no. 2; London, R. Academy, 1967–8, no. 136.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 43; Guiffrey, 1907, no. 105; Furst, 1911, p. 123; Ridder, 1932, pl. XXXIX; Denvir, 1950, pl. 21; Hirsch, *Baltimore Mus. News*, Feb. 1951, pp. 1, 4; Huyghe, *Jardin des Arts*, Apr. 1965, no. 125, p. 13 (repr.); ■ *GEN*: Bocher, 1876, III, p. 41; Perlman, *Art Digest*, 15 May 1955, p. 15; A Picture Book, Baltimore Mus., 1955, p. 31 (repr.); ■ *CAT*: Baltimore, Mary Frick Jacobs Coll., 1938, no. 14 (repr.).

Prov: Sale of architect Boscry, 19 Mar. 1781, no. 17 (with comp. piece); Gruel sale, 16–18 Apr. 1811, no. 5 (idem); Cronier sale, 4–5 Dec. 1905, no. 2 (to M. Charley); M. Charley, Paris; Mary Frick Jacobs, Baltimore; gift of Mary Frick Jacobs.

BALTIMORE, MUSEUM OF ART W 176

165 INCLINATIONS OF A YOUNG GIRL (Mlle Mahon) *Fig. 74*

*c.* 1737–38

Engr: P.-L. Surugue le fils, 1743

Exh: Salon, 1738, no. 149.

Lit: ■ *MON*: Normand, 1901, pp. 47, 99; Schefer, 1904, p. 56; Pascal & Gaucheron, 1931, p. 71; ■ *GEN*: Bocher, 1876, p. 28; Goncourt, 1906, I, p. 115; Hyatt Mayor, *Metrop. Mus. Bull.*, Mar. 1957, p. 185.

Prov: Perhaps anon. estate sale at Clichy (M. H***), 26 Dec. 1852, no. 23.

WHEREABOUTS UNKNOWN W 158

166 PORTRAIT OF AUGUSTE-GABRIEL GODEFROY, also called CHILD WITH A TOP *Pl. 23*

1738 (?)

Companion piece to no. 167

Canvas, 68 × 76

Signed: *Chardin, 1738*

This portrait of the 9-year-old Auguste-Gabriel (1728–1813), as well as no. 167, was commissioned by the boys' father, Charles Godefroy, wealthy banker and art lover, who had commissioned portraits of himself and his wife from François de Troy in 1723.

Exh: Salon, 1738, no. 116; Versailles, 1867, no. 101; Beaux-Arts, 1897, no. 26; Gal. Georges Petit, 1907, no. 64; Petit-Palais, 1946, no. 94; Orangerie, 1957–8, no. 14; Vienna, 1966, no. 10.

Lit: ■ *MON*: Fourcaud, 1900, p. 30; Normand, 1901, pp. 49 (repr.), 70, 93; Schefer, 1904, pp. 33 (repr.), 56, 69; Anon., *Burlington Mag.*, Oct. 1907, p. 46; Dayot & Vaillat, 1907, pl. 6 *bis*; Guiffrey, 1907, no. 64; Nolhac, *Les Arts*, 1907, no. 67, pp. 22, 27 (repr.); Tourneux, *GBA*, 1907, II, p. 94; Desazars, *Rev. des Pyrénées*, XXI, 1909, pp. 407–10; Pilon, 1909, pp. 51, 73, 95, 113 (repr.); Furst, 1911, p. 121; Champreux, *Bull. Soc. archéol.*, 1912, no. 40, pp. 33–5; Pascal & Gaucheron, 1931, p. 71; Ridder, 1932, pp. 9, 34, pl. VIII; Goldschmidt, 1945, fig. 26; Lasareff, 1947; Jourdain, 1949, p. 33; Denvir, 1950, pp. 11, 22 (repr.); M.G., *Du*, Dec. 1960, p. 37 (repr.); Ponge, *Art de France*, 1963, III, p. 253; Rosenberg, 1963, pp. 10, 49 (repr.), 50, 82; ■ *GEN*: de Neufville, 1 Sept. 1838; Burty, 16 Sept. 1867; Michel, 10 May 1897; Tourneux, *GBA*, 1897, I, p. 452; Leprieur, *GBA*, 1909, I, pp. 139–41 (repr.); Gillet, 1929, pp. 66, 77 (repr.); Jamot, 1934, p. 138 (repr.); Schwab, *Formes et couleurs*, 1946, no. 4–5, p. 37; Dacier, 1951, fig. 137; Pigler, 1956, II, p. 526; Adhémar, 1960, III, p. 455; Huyghe, 1961, III, p. 176 (repr.); Leymarie, 1967, p. 10 (repr.); ■ *CAT*: Vitry, 1913, p. 25; Brière, 1924, no. 90a.

Prov: Auguste-Gabriel Godefroy, until 1813; bequeathed to Dr. Varnier, with no. 167; P. Torras; Dr. Boutin; Mme Emile Trépard, great-grandchild of Torras; sold to the Louvre in 1907.

PARIS, LOUVRE W 623

167 PORTRAIT OF CHARLES GODEFROY, SEIGNEUR DE VILLETANEUSE, also called YOUNG MAN WITH VIOLIN *Pl. 22*

*c.* 1738

Companion piece to no. 166

Canvas, 67 × 73

Charles-Théodore Godefroy (1718–1796), elder brother of

FIG. 74 *After the engraving by Surugue* CAT. NO. 165

Auguste-Gabriel (no. 166) was a passionate music-lover; his family still possesses scores of his compositions.

Exh: Versailles, 1867, no. 100; Beaux-Arts, 1897, no. 27; Gal. Georges Petit, 1907, no. 63; Bibliothèque Nationale, 1933; Arts Décoratifs, 1946, no. 352; San Francisco, 1949, no. 6; Geneva, 1951, no. 14; Orangerie, 1957, no. 15.

Lit: ■ *MON*: Schefer, 1904, p. 56; Anon., *Burlington Mag.*, Oct. 1907, p. 46; Dayot & Vaillat, 1907, pl. 6; Guiffrey, 1907, no. 63; Nolhac, 1907, *Les Arts*, no. 67, pp. 22, 27 (repr.); Desazars, *Rev. des Pyrénées*, 1909, XXI, pp. 407–10; Pilon, 1909, pp. 17 (repr.), 51, 93; Furst, 1911, p. 121; Champreux, *Bull. Soc. Archéol.*, 1912, no. 40, pp. 33–5; Ridder, 1932, p. 9, 34, pl. IX; Goldschmidt, 1945, fig. 25; Lasareff, 1947; Jourdain, 1949, p. 31; Denvir, 1950, pp. 11, 16 (repr.); Ponge, *Art de France*, 1963, III, p. 253; ■ *GEN*: Burty, 16 Sept. 1867; Michel, 10 May 1897; Tourneux, *GBA*, 1897, I, p. 452; Leprieur, *GBA*, 1909, I, pp. 139–41 (repr.); Gillet, 1929, p. 66, 74 (repr.); Anon., *Art News*, 1949, XVIII, no. 6, pp. 30–1; Adhémar, 1960, III, p. 455; Mirimonde, *Rev. du Louvre*, 1966, pp. 145, 148 (repr.); ■ *CAT*: Brière, 1924, no. 90B.

Prov: See no. 166.

PARIS, LOUVRE W 627

168 WOMAN CLEANING VEGETABLES *Fig. 75*

1738

Canvas, 46 × 37

Signed: *Chardin*, 1738

Engr: Lépicié, 1742

Exh: Salon, 1739; Lucerne, 1948, no. 8.

Lit: ■ *MON*: Fourcaud, 1900, pp. 30, 34 (repr.); Normand, 1901, p. 56; Schefer, 1904, p. 59; Guiffrey, 1907, no. 20; Furst, 1911, p. 119; Ridder, 1932, p. 33, pl. LXXI; Lasareff, 1947; Jourdain, 1949, pp. 13, 14; Nemilova, 1961, pl. II; ■ *GEN*: Goncourt, *Journal*, Sept. 1860, IV, p. 94; Goncourt, 1906, I, p. 129; Rota, *Emporium*, 1931, II, p. 97; Muller, *Labyrinthe*, 1945, no. 7, p. 10; Rosenblum, *Art Digest*, 1 Mar. 1955, pp. 16, 22 (repr.); Einstein, *GBA*, May–June, 1956, p. 213; Huyghe, 1961, III, p. 176 (repr.); ■ *CAT*: Engerand, 1900, p. 81; Kronfeld, 1931, no. 369; Nat. Gall., Washington, 1965, no. 1117.

Prov: Probably acquired by Prince Joseph-Wenzel of Liechtenstein while Ambassador to France (1737–41), with no. 190; Ducal Coll., Liechtenstein, Vienna, then Vaduz.

WASHINGTON, NATIONAL GALLERY OF ART W 46
(Samuel H. Kress Collection)

169 WOMAN CLEANING VEGETABLES *Fig. 76*

*c.* 1738

Canvas, 41 × 33 (size reduced?)

Signed: *Chardin*

Exh: Exp. Universelle, 1900, no. 3; Gal. Georges Petit, 1907, no. 10.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 29; Guiffrey, 1907, no. 4; Furst, 1911, p. 131; ■ *CAT*: Seidel, 1900, no. 24.

Prov: Friedrich II of Prussia (acquired 1746 with no. 188); Potsdam.

BERLIN, CHARLOTTENBURGER SCHLOSS W 48

170 WOMAN CLEANING VEGETABLES *Fig. 77*

*c.* 1738

Canvas, 45 × 36

Signed: *Chardin*

Exh: London, Grafton Gal., 1909, no. 94; Gal. Pigalle, 1929, no. 8.

Lit: ■ *MON*: Furst, 1911, p. 132; ■ *CAT*: Henriot, I, 1926, pp. 47–9 (repr.).

Prov: Anon. sale, 28 Apr. 1848, no. 63; Sir Hugh Lane, London (1909); D. David-Weill; Mannheimer, Amsterdam; Mobilier National des Pays-Bas.

GRONINGEN, HOLLAND: W 49
(Dep. with the Keeper of the Queen's Pictures)

171 WOMAN CLEANING VEGETABLES *Fig. 78*

*c.* 1738

Canvas, 46 × 37

Signed: *Chardin*

Exh: Brussels, 1948, no. 144; Petit-Palais, 1949, no. 96, pl. III; Munich, 1958, no. 38.

Lit: ■ *MON*: Dilke, 1899, p. 118, note 2; Schefer, 1904, pp. 49 (repr.), 59; Guiffrey, 1907, no. 11; Denvir, 1950, pl. 14; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 157 (repr.); Huyghe, *Jardin des Arts*, Apr. 1965, no. 125, p. 8; ■ *GEN*: Poensgen, 1959, XXVI, pp. 117, 124, fig. 27; Schönberger, Soehner, 1960, fig. 244; ■ *CAT*: Alte Pinakothek, 1936, no. 1090; Buchner, 1957, no. 1090, no. 264 (repr.).

Prov: Elector Palatine, Zweibrücken, Hofgarten Galerie; Schloss Schleissheim, 1822; dep. by the King of Bavaria in the Alte Pinakothek, 1881.

MUNICH, ALTE PINAKOTHEK W 47

172 THE EMBROIDERER *Pl. 24*

*c.* 1738

Companion piece to no. 176

Wood, 19 × 16

Signed: *Chardin*

Engr: Gautier-Dagoty, 1743, and Cécile Magimel (after the former, acc. to Bocher).

Exh: Salon, 1738, no. 26; Gal. Pigalle, 1929, no. 2; Bordeaux, 1967, no. 17; London, R. Academy, 1967–8, no. 133.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 33; *Mercure de Fr.*, Oct. 1738, Jan. 1743; Normand, 1901, p. 68; Schefer, 1904, p. 56; Guiffrey, 1907, no. 238; Pilon, 1909, p. 47; Furst, 1911, p. 133; Pascal & Gaucheron, 1931, p. 71, 110; Ridder, 1932, pl. LXVI; Goldschmidt, 1945, fig. 21; Denvir, 1950, pl. XV; M.G., *Du*, Dec. 1960, p. 30; Nemilova, 1961, pl. 3; ■ *GEN*: de Neufville, 1738; Goncourt, 1906, I, p. 137; ■ *CAT*: Sirèn, 1928, no. 778 ('la femme à la pelote'); Nordenfalk, 1958, p. 41, no. 778.

Prov: Chev. de la Roque sale, 1745, no. 39; (100 livres, with comp. piece, to Gersaint, undoubtedly for Count Tessin); Prince Adolphus Friedrich of Sweden, with comp. piece; R. Swedish Collections; in Drottningholm until 1865.

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FIG. 75 CAT. NO. 168

FIG. 77 CAT. NO. 170

FIG. 76 CAT. NO. 169

FIG. 78 CAT. NO. 171

173 THE EMBROIDERER *Fig. 79*

*c.* 1738

Repetition of no. 172

Companion piece to no. 177

Wood, 19 × 16

Exh: Salon, 1738, no. 21; Gal. Bonne-Nouvelle, 1849, no. 5; Chartres, 1858, no. 55; and 1869, no. 18; Blois, 1875, no. 185; Gal. Georges Petit, 1907, no. 40; Gal. Pigalle, 1929, no. 22.

Lit: ■ *MON*: Guiffrey, 1907, no. 195; Furst, 1911, p. 129.

Prov: Nogaret sale, 25 Feb. 1778, no. 34 (with comp. piece); Prince de Conti sale, 15 Mar. 1779, no. 90 (idem); Présidente de Bandeville sale, 3 Dec. 1787, no. 51 (idem); Coupry-Dupré sale, 21 Feb. 1811, no. 12 (idem); Saint sale, 5 May 1846, no. 51 (idem. no. 50); C. Marcille sale, 6–7 May 1876, no. 13 (idem); Baron Henri de Rothschild (idem).

DESTROYED IN LONDON, 1939/40 W 254

174 THE EMBROIDERER

*c.* 1738

Companion piece to no. 178

Canvas, 17 × 16

Prov: Sale of sculptor, Jean-Baptiste Lemoyne, 10 Aug. 1778, no. 25 (with companion piece).

WHEREABOUTS UNKNOWN W 255

175 THE EMBROIDERER *Fig. 80*

*c.* 1738

Repetition of preceding

Companion piece to no. 179

Wood, 17 × 16

Signed: *Chardin*

Lit: ■ *MON*: Pascal & Gaucheron, 1931, pp. 119, 129.

Prov: Pierre-H. Lemoyne sale, 19 May 1828, no. 60 (with comp. piece); anon. sale, 3 Apr. 1911, no. 21 (idem); Mme Brasseur sale, 1 June 1928, no. 14 (idem); Baron Henri de Rothschild (idem).

DESTROYED IN LONDON, 1939/40 W 255, 256

176 THE DRAFTSMAN, also called THE BASIS OF THE ARTS *Pl. 25*

*c.* 1738

Companion piece to no. 172

Wood, 19 × 17 (original size: 18 × 15)

Signed: *Chardin*

Engr: Gautier-Dagoty, 1743; and Cécile Magimel (after the former, acc. to Bocher).

Exh: Salon, 1738, no. 27; Gal. Pigalle, 1929, no. 3.

Lit: ■ *MON*: Normand, 1901, p. 76; Schefer, 1904, p. 56; Guiffrey, 1907, no. 239; Ridder, 1932, p. 64, pl. LXVIII; Goldschmidt, 1945, pl. II, fig. 22; Lasareff, 1947; Denvir, 1950, pl. 11; M.G., *Du*, Dec. 1960, p. 31 (repr.), Rosenberg, 1963, pp. 45, 50, 51 (repr.); ■ *GEN*: *Mercure de Fr.*, Jan. 1743; Goncourt, 1906, p. 137; ■ *CAT*: Sirèn, 1928, no. 779; Nordenfalk, 1958, p. 44, no. 779.

Prov: See no. 172.

STOCKHOLM, NATIONAL MUSEUM W 217

177 THE DRAFTSMAN *Fig. 81*

*c.* 1738

Repetition of no. 176

Companion piece to no. 173

Wood, 16 × 15

Signed: *Chardin*

Exh: Gal. Bonne Nouvelle, Apr. 1849, no. 6; Chartres, 1858, no. 56 and 1869, no. 17; Blois, 1875, no. 184; Gal. Georges Petit, 1907, no. 45; Amsterdam, 1926, no. 13; Gal. Pigalle, 1929, no. 23; London, R. Academy, 1932, no. 194 (Comm. Cat. no. 153).

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 35; Guiffrey, 1907, no. 196; Tourneux, *GBA*, 1907, II, p. 96; Furst, 1911, p. 129; Pascal & Gaucheron, 1931, p. 130; ■ *GEN*: Goncourt, 1906, I, pp. 118–119; Bazin, *L'Amour de l'Art*, Jan. 1932, p. 22.

Prov: See no. 173.

DESTROYED IN LONDON, 1939/40 W 218

178 THE DRAFTSMAN

*c.* 1738 (?)

Repetition of preceding

Companion piece to no. 174

Canvas, 17 × 15

Prov: See no. 174.

WHEREABOUTS UNKNOWN W 221

179 THE DRAFTSMAN *Fig. 82*

*c.* 1738

Repetition of preceding

Companion piece to no. 175

Wood, 17 × 15

Signed: *Chardin*

Prov: See no. 175.

DESTROYED IN LONDON, 1939/40 W 220

180 THE DRAFTSMAN

*c.* 1738

Repetition of preceding, with variations

Wood, 17 × 15

Lit: ■ *MON*: Guiffrey, 1907, no. 197; Furst, 1911, p. 129.

Prov: Soret sale, 11–12 May 1863, no. 23; Comte C. . . . d'A . . . sale, 1 Dec. 1868, no. 17; Baron Henri de Rothschild.

DESTROYED IN LONDON, 1939/40 W 219

181 THE DRAFTSMAN

'L'èlève dessinateur, assis, copiant une figure académique.'

*c.* 1738

FIG. 79★ CAT. NO. 173

FIG. 81★ CAT. NO. 177

FIG. 80★ CAT. NO. 175

FIG. 82★ CAT. NO. 179

FIG. 83 *After the engraving by Fillœul* CAT. NO. 182

Repetition of preceding

Wood, 16 × 13

Prov: Anon. sale (de Ghent), 15–22 Nov. 1779, no. 15; Dandré-Bardon sale, 23 June 1783, no. 8 (on wood).

WHEREABOUTS UNKNOWN W 222

182 THE SOAP BUBBLE *Fig. 83*

*c.* 1738–39 (?)

Engr: Filloeul, Dec. 1739

Lit: ■ *MON*: Fourcaud, 1900, p. 32 (repr.).

Differs from the 1731 version in the relief under the window-sill.

WHEREABOUTS UNKNOWN Part of W 133

183 THE SOAP BUBBLE

*c.* 1738–39 (?)

Exh: Salon, 1739.

Prov: Perhaps the *Garçon faisant des bulles de savon* in the *Inventaire Chardin*, 1779.

WHEREABOUTS UNKNOWN Part of W 133

184 THE KITCHEN BOY (Le Garçon Caraberetier) *Pl. 26*

*c.* 1738

Companion piece to no. 185

Signed: *Chardin*, 1738

Engr: C.-N. Cochin, 1740

Canvas, 46 × 37

Exh: London, Whitechapel Gal., 1907, no. 116; London, Burlington FAC, 1913, no. 37; Amsterdam, 1926, no. 10; London, Kenwood, 1952, no. 2; London, R. Academy, 1954–5, no. 215.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 44; Guiffrey, 1907, no. 24; Furst, 1911, p. 132; Ridder, 1932, p. 11, pl. LVI; Furst, *Connoisseur*, 19 Aug. 1940, p. 13; Denvir, 1950, pl. 9; M.G., *Du*, Dec. 1960, p. 28 (repr.); Rosenberg, 1963, pp. 10, 45, 50, 52 (repr.); Huyghe, *Jardin des Arts*, Apr. 1965, p. 8; ■ *GEN*: Connoly, *Art News*, Feb. 1955, p. 27; Kelly, *Ill. London News*, 15 Jan. 1955, p. 98 (repr.); Russell, *L'Oeil*, 1957, no. 31–2, p. 16; Adhémar, 1960, III, p. 455; ■ *CAT*: Laskey, 1880, no. 14; McLaren Young, 1952, no. 2.

Prov: William Hunter (1718–83); Hunter Bequest.

GLASGOW UNIVERSITY, HUNTERIAN MUSEUM W 34

185 THE KITCHEN MAID (L'Ecureuse) *Pl. 27*

1738

Companion piece to no. 184

Canvas, 46 × 37

Signed: *Chardin*, 1738

Exh: London, Whitechapel Gal., 1907, no. 112; London, Burlington FAC, 1913, no. 38; Amsterdam, 1926, no. 11; Palais National, 1937, no. 140; London, Kenwood, 1952, no. 3; London, R. Academy, 1954–5, no. 220.

Lit: ■ *MON*: Guiffrey, 1907, no. 25; Furst, 1911, p. 132; Ridder, 1932, pp. 11, 86, pl. LVII; Florisoone, 1938 (repr.); Furst, *Connoisseur*, 19 Aug. 1940, p. 15; Goldschmidt, 1945, fig. 4; Denvir, 1950, pl. X; Anon., *Apollo*, Jan. 1951, p. 10; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 158 (repr.); Rosenberg, 1963, pp. 10, 45, 50, 53 (repr.); Huyghe, *Jardin des Arts*, Apr. 1965, no. 125, p. 8; ■ *GEN*: Davis, *Ill. London News*, 1954, p. 332 (repr.); Russell, *L'Oeil*, 1957, no. 31–2, p. 13; Adhémar, 1960, III, p. 455; ■ *CAT*: Laskey, 1880, no. 17; McLaren Young, 1952, no. 3.

Prov: See no. 184.

GLASGOW UNIVERSITY, HUNTERIAN MUSEUM W 15

186 THE KITCHEN BOY *Fig. 84*

1738

Companion piece to no. 187

Canvas, 41 × 35

Signed: *Chardin*, 1738

Engr: C.-N. Cochin, 1740

Exh: Salon, 1738, no. 19; Chartres, 1858, no. 56, and 1869, no. 15.

Lit: ■ *MON*: Fourcaud, 1900, p. 22 (repr.), 30; Normand, 1901, pp. 55, 92 (repr.), 93; Schefer, 1904, pp. 43, 56, 59; Guiffrey, 1907, no. 21; Pilon, 1909, p. 48; Furst, 1911, p. 119; ■ *GEN*: de Neufville, 1738; Goncourt, 1906, I, pp. 118, 127, 138.

Prov: Comte de Vence sale, 24 Nov. 1760, no. 138 (to Peters, with comp. piece); Marquis de Ménars sale, Feb. 1782, no. 30 (to Haudry, idem); Haudry sale, Orleans, no size (1794), no. 45 (idem, no. 44); d'Autroche (idem); C. Marcille; C. Marcille sale, 6 May 1876, no. 11 (to M. Brugman, Brussels).

WHEREABOUTS UNKNOWN W 33, 33 *bis*



187 THE KITCHEN MAID *Fig. 85*

1738

Companion piece to no. 186

Canvas, 43 × 36

Signed: *Chardin, 1738*

Engr: C.-N. Cochin

Exh: Salon, 1738, no. 23; Salon, 1757, no. 34; Gal. Bonne-Nouvelle, 1848, no. 17; Chartres, 1858, no. 57, and 1869, no. 16; Gal. Georges Petit, 1907, no. 51; 18, Rue de la Ville d'Evèque, 1923, no. 8; Gal. Pigalle, 1929, no. 21; London, R. Academy, 1932, no. 241 (Comm. Cat. no. 148); *GBA*, 1934, no. 226.

Lit: ■ *MON*: Normand, 1901, pp. 55, 93; Schefer, 1904, pp. 43, 56, 59; Dayot & Vaillat, 1907, pl. 45; Guiffrey, 1907, no. 188; Furst, 1911, p. 128; Pascal & Gaucheron, 1931, pp. 88, 128; ■ *GEN*: *Mercure de Fr.*, Oct. 1738; Bazin, *L'Amour de l'Art*, Jan. 1932, p. 19; Goncourt, 1906, I, pp. 118, 127, 138; Florisoone, 1948, pl. 67.

Sometimes confused with the picture in the Salon, 1757 (no. 265).

Prov: Comte de Vence sale, 24 Nov. 1760, no. 138 (to Peters with comp. piece); Marquis de Menars sale, Feb. 1782, no. 30 (to Haudry, idem); Haudry sale, Orléans, no size, 1794, no. 44 (idem); d'Autroche, before 1848 (acc. to Marcille Cat.) (idem); C. Marcille (idem); C. Marcille sale, 6–7 May 1876, no. 12 (to Stéphane Bourgeois, Cologne); Baron Henri de Rothschild, Paris.

DESTROYED IN LONDON, 1939/40 W 12, 12 *bis*

FIG. 85 CAT. NO. 187

FIG. 84 *After the engraving by Cochin* CAT. NO. 186

188 GIRL RETURNING FROM THE MARKET (La Pourvoyeuse) *Fig. 86*

1738

Canvas, 46 × 37

Signed: *Chardin, 1738*

Engr: Lépicié, 1742 (acc. to the de La Roque catalogue and to Bocher).

Exh: Salon, 1739; Exp. Universelle, 1900, no. 2; Gal. Georges Petit, 1907, no. 9; Gal. Pigalle, 1929, no. 4; Wiesbaden, 1947, no. 15; Wiesbaden, 1951, no. 3; Berlin, 1953, no. 92; Berlin, 1962, no. 7; Louvre, 1963, no. 4.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 30; Guiffrey, 1907, no. 3; Pilon, 1909, p. 89; Furst, 1911, p. 131; Pascal & Gaucheron, 1931, p. 110; Furst, *Connoisseur*, 19 Aug. 1940, p. 13; Goldschmidt, 1945, fig. 5; Jourdain, 1949, pl. 19; ■ *GEN*: *Mercure de Fr.*, Sept. 1739; de Neufville, 1739; Nicolai, 1769, p. 481; Oesterreich, 1773, p. 773, no. 570; Dohme, 1883, p. 256; Charmet, *Arts*, 1–7 Mar. 1963; ■ *CAT*: Seidel, 1900, no. 99; Mus. Berlin-Dahlem, 1956, p. 13; 1960, p. 20; 1962, p. 19, no. 2330.

Prov: Chev. de la Roque sale, 1745, no. 190 (164 livres with *La Gouvernante*: art dealer, Colins); Frederick the Great of Prussia (acquired in 1746 with no. 169); Charlottenburger Schloss, 1773; Potsdam.

BERLIN, CHARLOTTENBURGER SCHLOSS W 40

FIG. 86 CAT. NO. 188

FIG. 87 CAT. NO. 190

189 GIRL RETURNING FROM THE MARKET *Pl. 28*

1739

Canvas, 47 × 37

Signed: *Chardin, 1739*

Exh: Gal. Martinet, 1860, no. 999; Mus. Carnavalet, 1928, no. 31; Louvre, 1945, no. 5; Petit Palais, 1946, no. 95; Moscow, Leningrad, 1965, p. 46; The Hague, 1966, no. 34; Orangerie, 1966, no. 34.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, pp. 58 (repr.), 61; Fourcaud, 1900, pp. 27 (repr.), 30; Normand, 1901, pp. 56, 63, 64 (repr.); Schefer, 1904, pp. 45 (repr.), 59, 68; Guiffrey, 1907, no. 69; Pilon, 1909, pp. 51, 89, 104 (repr.); Furst, 1911, p. 121; Ridder, 1932, pl. XII, XLVIII; Florisoone, 1938 (repr.); Lasareff, 1947; Jourdain, 1949, pl. XVIII; Barrelet, *GBA*, 1959, I, p. 308; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 156 (repr.); Rosenberg, 1963, pp. 10, 45, 50, 56 (repr.), 57 (repr.), 59 (repr.), 60, 108; Huyghe, *Jardin des Arts*, Apr. 1965, pp. 10 (repr.), 12; ■ *GEN*: Goncourt, 1906, I, p. 127; Heywood, 1912, p. 254; Faure, 1921, II, p. 127; Gillet, 1929, pp. 64, 71 (repr.); Florisoone, 1948, p. 63; Dacier, 1951, p. 135 (repr.); Proust, 1954, p. 364; Bazin, 1957, 1960, p. 224 (repr.); Saisselin, *Journal Aesthetic Art*, Winter 1961, p. 154, fig. 7; ■ *CAT*: Vitry, 1913, p. 25; Brière, 1924, no. 99.

Prov: Dr. Maury sale, 13 Feb. 1835, no. 15; A. Giroux sale, 10–12 Feb. 1851, no. 38; Laperlier sale, 11–13 Apr. 1867, no. 7 (bought for the Louvre).

PARIS, LOUVRE W 41

190 GIRL RETURNING FROM THE MARKET *Fig. 87*

1739

Canvas, 46 × 37

Signed: Chardin, 1739 (signature possibly not authentic)

Exh: Lucerne, 1948, no. 7.

Lit: ■ *MON*: Guiffrey, 1907, no. 19; Furst, 1911, p. 119; Anon., *Art Quarterly*, 1956, p. 212; Anon., *Arts*, May 1956, p. 15 (repr.); Anon., *Ill. London News*, 7 Apr. 1956 (repr.); Anon., *ArtNews*, Jan. 1957; ■ *GEN*: Goncourt, *Journal*, Sept. 1860, ed. 1956/8, IV, p. 94; Anon., *Rapport annuel*, Ottawa, 1955, 1956, pp. 14, 19, fig. 2; Frankfurter, *Art News*, July 1957, p. 49; Adhémar, 1960, III, p. 455; Cox, *Mus. Journal*, Apr. 1960, p. 5; ■ *CAT*: Kronfeld, 1931, ed. 3, no. 376; Hubbard, 1957, I, p. 96.

Prov: Probably acquired by Prince Joseph-Wenzel of Liechtenstein when Ambassador to France (1737–41), with no. 168; Ducal Coll. Liechtenstein, Vienna, then Vaduz; sold in 1955.

OTTAWA, NATIONAL GALLERY OF CANADA W 42

191 THE GOVERNESS *Pl. 29*

1739

Used as companion piece to no. 218

Canvas, 45 × 35

Signed: *Chardin*, 1739

Engr: Lépicié, 1739 (with slight variations)

Exh: Salon, 1739; Gal. Georges Petit, 1907, no. 24; Toronto, 1956 (no cat.); Seattle, 1962, no. 35; London, R. Academy, 1967–8, no. 134; Lucerne, 1948, no. 6.

Lit: ■ *MON*: *Mercure de Fr.*, Sept. and Dec. 1739; Normand, 1901, pp. 91 (repr.), 93; Schefer, 1904, p. 41 (repr.), 59; Dayot & Vaillat, 1907, pl. 25 *bis*; Guiffrey, 1907, no. 18; Pilon, 1909, p. 137 (repr.); Furst, 1911, p. 119; Pascal & Gaucheron, 1931, pp. 29, 110; Ridder, 1932, pl. LXX, LXXIII; Babelon, *Beaux Arts*, 1933, no. 50, p. 1; Goldschmidt, 1945, fig. 7; Lasareff, 1947; Jourdain, 1949, pp. 20, 21; Denvir, 1950, pl. VIII; Anon., *Art Quarterly*, 1956, p. 212; Anon., *Arts*, May 1956, p. 15 (repr.); Anon., *Ill. London News*, 7 Apr. 1956, p. 255 (repr.); Anon., *Art News*, Jan. 1957; Goncourt, *Jardin des Arts*, 1959, p. 158 (repr.); Nemilova, 1961, pl. IX; ■ *GEN*: de Neufville, 1739; Mariette, 1851–62, I, p. 358; Procès-verbaux de L'Academie, 1648–1793, V, p. 267; Goncourt, *Journal*, Sept. 1860, IV, p. 94; Goncourt, 1906, I, pp. 129, 139; Florisoone, 1948, pl. 68; *Rapport annuel*, Mus. d'Ottawa, 1955–6, pp. 14, 19; Frankfurter, *Art News Annual*, 1959, p. 57; Adhémar, 1960, III, p. 455; Cox, *Mus. Journal*, Apr, 1960, p. 3 (repr.), 5; Huyghe, 1961, p. 176 (repr.); Vaughan, *Connoisseur*, Apr. 1962, p. 277 (repr.); Thuillier & Chatelet, 1964, p. 207 (repr.); ■ *CAT*: Kronfeld, 1931, ed. 3, no. 371; Hubbard, 1957, I, p. 97.

Prov: See no. 190.

OTTAWA, NATIONAL GALLERY OF CANADA W 87

192 THE GOVERNESS

*c.* 1739 (?)

Companion piece to no. 193

Canvas, 42 × 36

Prov: *Inventaire Chardin*, 1779: 'Un petit garçon et sa gouvernante.' Chardin sale, 6 Mar. 1780, no. 14 (with comp. piece).

WHEREABOUTS UNKNOWN W 88

193 THE DILIGENT MOTHER

*c.* 1739 (?)

Companion piece to no. 192

Canvas, 48 × 40

Prov: Chardin sale, 6 Mar. 1780, no. 14 (with comp. piece: 30 livres, 4 sols); Montullé and Bélisard sale, 22 Dec. 1783, no. 72 (45 × 38; 123 livres: de Mouon); Reber sale, 1809, no. 974 (48 × 42); Edon sale, 28–30 May 1827, no. 4; Bondon sale, 7–8 June 1831, no. 87; anon. sale, 24 Nov. 1834, no. 14; Vicomte d'Harcourt sale, 31 Jan.–2 Feb. 1842, no. 16 (461 frs.); anon. sale, 11–13 Oct. 1877, no. 58 (1100 frs.: under title *La Brodeuse*).

WHEREABOUTS UNKNOWN W 98

194 THE DILIGENT MOTHER *Pl. 30*

*c.* 1739–40

Companion piece to no. 198

Canvas, 49 × 39

Engr: Lépicié, 1740, J. Lemoine, 1740 and Cochin père, 1741.

Exh: Salon, 1740, no. 60 (with comp. piece); Petit-Palais, 1946, no. 96; Réserves du Louvre, 1960, no. 566.

Lit: ■ *MON*: *Mercure de Fr.*, Oct., Nov., Dec. 1740; Chennevières, *GBA*, 1888, II, p. 58; Fourcaud, 1900, pp. 18 (repr.), 25; Normand, 1901, pp. 54, 101 (repr.); Schefer, 1904, pp. 57 (repr.), 59, 69; Guiffrey, 1907, no. 66; Pilon, 1909, p. 72 (repr.); Furst, 1911, p. 121; Pascal & Gaucheron, 1931, pp. 29, 73, 107; Ridder, 1932, p. 9, pl. XIV, XLVII; Goldschmidt, 1945, fig. 29; Lasareff, 1947; Denvir, 1950, pl. I; Jourdain, 1949, p. 15; Proust, *Art News*, Oct. 1954, p. 42; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 159 (repr.); Wildenstein, *GBA*, Feb. 1959, p. 104; Nemilova, 1961, pl. X; Huyghe, *Jardin des Arts*, Apr. 1965, p. 12; ■ *GEN*: Desfontaines, 1740; Mariette, 1851, I, p. 358; Procès-Verbaux de l'Academie, 1648–1793, V, p. 290; Engerand, 1900, p. 80; Goncourt, 1906, I, p. 128; Heywood, 1912, p. 254; Gillet, 1929, pp. 62, 63, 70 (repr.); Hautecoeur, 1945, p. 52 (repr.); Dacier, 1951, p. 133 (repr.); Proust, 1954, pp. 364, 368, 373; Faniel, 1959, p. 217 (repr.); Adhémar, 1960, III, p. 455; ■ *CAT*: Villot, 1855, no. 98; Brière, 1924, no. 91; Engerand, 1900, p. 80.

Prov: Presented by Chardin to the King on 17 Nov. 1740, according to Mariette (together with comp. piece), as was customarily done with important paintings after the Salon. No record of royal acquisition; since 1744 in the Superintendency of Versailles (together with comp. piece).

PARIS, LOUVRE W 95

195 THE DILIGENT MOTHER *Fig. 88*

*c.* 1739

Repetition of no. 194

Companion piece to no. 214?

Canvas, 50 × 39

Signed: *Chardin*

Exh: Chicago, 1933, no. 210.

Lit: ■ *GEN*: George, *La Renaissance*, Mar.-Aug. 1937, p. 9; ■ *CAT*: Baker, Coll. Lord Leconfield, 1920, no. 561.

Prov: Perhaps identifiable with the picture in the Barnard sale, London, 1789, sold to Sparrow; Lord Leconfield, Petworth.

NEW YORK,
MR. AND MRS. JOHN D. ROCKEFELLER 3rd W 96

196 THE DILIGENT MOTHER *Fig. 89*

*c.* 1739

Repetition or copy of no. 194, 'retouché par Chardin', according to Duben (1760) and a note in ink on the back of the canvas.

Canvas, 50 × 39

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 48; Guiffrey, 1907, no. 240; Furst, 1911, p. 134; ■ *CAT*: Sirén, 1928, no. 784; Nordenfalk, 1958, no. 784.

Prov: Acquired by Count Tessin in Paris in 1741; R. Swedish Coll.; until 1865 in Drottningholm Castle.

STOCKHOLM, NATIONAL MUSEUM W 97

197 SAYING GRACE *Fig. 90*

*c.* 1739–40

Sketch

Canvas, 45 × 39

Exh: Besançon, 1906, no. 18; Mus. Carnavalet, 1928, no. 34; Gal. Pigalle, 1929, no. 12; Gal. Charpentier, 1949, no. 51; Gal. Heim, 1959, no. 9; London, R. Academy, 1967–8, no. 135.

Lit: ■ *MON*: Goncourt, *Jardin des Arts*, 1959, p. 160; Huyghe, *Jardin des Arts*, Apr. 1965, p. 11 (repr.).

Prov: Dezallier d'Argenville sale, 18 Jan. 1779, no. 481 ('Etude

FIG. 88 CAT. NO. 195

XIII; Florisoone, 1938 (repr.); Goldschmidt, 1945, fig. 30; Jourdain, 1949, pp. 22, 23 (repr.); Denvir, 1950, p. 11; Proust, *Art News*, Oct. 1954, p. 39; Wildenstein, *GBA*, Feb. 1959, p. 104; Rosenberg, 1963, pp. 10, 11, 45, 46 (repr.), 49; Huyghe, *Jardin des Arts*, Apr. 1965, pp. 7 (repr.), 12; ■ *GEN*: Desfontaines, 1740; Mariette, 1851, I, p. 358; Dilke, 1899, p. 120; Goncourt, 1906, I, pp. 123, 128; Konody & Brockwell, 1910, p. 268 (repr.); Heywood, 1912, p. 254; Heywood, 1927, p. 283 (repr.); Gillet, 1929, p. 63; Christoffel, *Kunst*, 1930–40, LXXXI, p. 133; Anon., *Art Digest*, June 1939, p. 34; Breuning, *Mag. of Art*, May 1939, p. 279; Frankfurter, *Art News*, 27 May 1939, p. 1 (repr.); Anon., *Cincinnati Mus. Bull.*, Jan. 1941, XII, no. 1, p. 11; Sterling, *Metrop. Mus. Bull.*, June 1944, p. 279; Hautecoeur, 1945, pp. 50–1 (repr.); Huyghe, 1946, no. 8, p. 37; Florisoone, 1948 (repr.); Dacier, 1951, fig. 132; Proust, 1954, p. 373; Seurière, *Jardin des Arts*, 1958, no. 50, pp. 92 (repr.), 93; Faniel, 1959, II, p. 216 (repr.); Frankfurter, *Art News*, 1959, p. 59; Adhémar, 1960, III, p. 455; Huyghe, 1962, pp. 74–5; ■ *CAT*: Villot, 1855, no. 99; Engerand, 1900, p. 80; Vitry, 1913, p. 25; Brière, 1924, no. 92.

Prov: See no. 194.

A copy, said to have been 'retouched by Chardin', is in the Stockholm Museum (acquired in 1741 by Count Tessin in Paris; see Sirén, Cat. 1928, no. 783). It would be a comp. piece to no. 196.

PARIS, LOUVRE W 74

199 SAYING GRACE *Fig. 91*

*c.* 1739–40

Canvas, 49 × 41

FIG. 89 CAT. NO. 196

d'un Bénédicité, esquisse peinte à l'huile'); Marcille sale, 12–13 Jan. 1857, no. 20; anon. sale, 22 Jan. 1867, no. 12; B. sale, 22 Feb. 1875, no. 565; Beurnonville sale, 21–22 Mar. 1883, no. 8; E. Borthon sale, Dijon, 1890, no. 16; Raoul d'Hotelans, 1906; Arthur Veil-Picard.

PARIS, PRIVATE COLLECTION W 80

198 SAYING GRACE *Pl. 31*

*c.* 1740

Companion piece to no. 194

Canvas, 49 × 39

Engr: B. Lépicié, 1744, and by R.-E.-M. Lépicié.

Acc. to the cat. *Chefs d'oeuvre de la peinture française du Louvre*, Petit Palais, 1946, the young mother was the wife of Chardin's brother; 1740 was a year of famine and distress, so that the subject had perhaps a special significance.

Exh: Salon, 1740, no. 61 (with comp. piece); Mus. Carnavalet, 1928, no. 32; San Francisco, 1939, no. 91; New York, 1939, no. 37; Petit-Palais, 1946, no. 97; Dijon, Chambéry, Saint-Etienne, Avignon, 1965.

Lit: ■ *MON*: *Mercure de Fr.*, Oct., Nov. 1740, Dec. 1744; Goncourt, *GBA*, Dec. 1863, pp. 520–7; Chennevières, *GBA*, 1888–9, p. 121 (repr.); Fourcaud, 1900, pp. 22 (repr.), 25, 26, 35; Normand, 1901, pp. 54 (repr.), 55, 65; Schefer, 1904, pp. 52 (repr.), 59, 70; Guiffrey, 1907, no. 67; Pilon, 1909, pp. 43, 48 (repr.); Furst, 1911, p. 121; Klingsor, 1924, p. 65 (repr.); Pascal & Gaucheron, 1931, pp. 29, 107; Ridder, 1932, pp. 9, 49, pl.

FIG. 90 CAT. NO. 197

FIG. 91 CAT. NO. 199

Exh: Gal. Pigalle, 1929, no. 7; San Francisco, 1934, no. 23; Los Angeles, 1934, no. 1; Copenhagen, 1935, no. 28; New York, Metrop. Mus. 1935–6, no. 22; Pittsburgh, 1951, no. 84; Hamburg, Munich, 1952–3, no. 9; Brussels, 1953, no. 17; New Orleans, 1953–4, no. 34; Bordeaux, 1958, no. 8; Gal. Heim, 1959, no. 10; Réserves du Louvre, 1960, no. 568.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, p. 122 (repr.); Normand, 1901, p. 65; Guiffrey, 1907, no. 68; Furst, 1911, p. 121; Veronesi, *Emporium*, 1959, p. 226; ■ *GEN*: Mantz, *GBA*, 1870–1, p. 17; Huyghe, *Beaux-Arts*, 1935, no. 138, p. 3 and Anon. no. 153, p. 1; Anon., *Formes et couleurs*, 1946, no. 1; Anon., *Art News*, Nov. 1953, p. 19; ■ *CAT*: Reiset, 1870, no. 170; Brière, 1924, no. 93.

Prov: Perhaps the picture listed in the *Inventaire Chardin*, 18 Dec. 1779, valued at 48 livres; certainly Denon sale, 1 May 1826, no. 145; Saint sale, 4 May, 1846, no. 48 (to La Caze); La Caze Bequest 1869.

PARIS, LOUVRE W 75

200 THE MORNING TOILET, *Pl. 34*
also called LE NEGLIGE

*c.* 1740

Canvas, 49 × 39

Engr: Le Bas, 1741 (when it belonged to Count Tessin).

Exh: Salon, 1741, no. 71 (owner: Tessin); Gal. Pigalle, 1929, no. 1; London, R. Academy, 1932, no. 237 (Comm. Cat. no. 150); Copenhagen, 1935, no. 32; London, R. Academy, 1954–5, no. 213.

Lit: ■ *MON*: Fourcaud, 1900, p. 15 (repr.); Normand, 1901, pp. 54, 93; Schefer, 1904, pp. 60, 70; Dayot & Vaillat, 1907, pl. 49; Guiffrey, 1907, no. 242; Pilon, 1909, pp. 73–4, 120; Furst, 1911, p. 134; Pascal & Gaucheron, 1931, p. 73; Ridder, 1932, pp. 11, 49, pl. LXVII; Goldschmidt, 1945, fig. 32; Lasareff, 1947; Denvir, 1950, pl. 50; M.G., *Du*, Dec. 1960, p. 33 (repr.); Nemilova, 1961, pl. XI; Rosenberg, 1963, pp. 11, 47 (repr.), 49, 82; Huyghe, *Jardin des Arts*, Apr. 1965, p. 12; ■ *GEN*: Lettre à M. de Poiresson-Chamarande, 1741; *Mercure de Fr.*, Oct., Dec. 1741; Desfontaines, 1735–43; Goncourt, 1906, I, pp. 123, 138; Grappe, *Art Vivant*, 1932, p. 23; Grappe, *L'Amour de l'Art*, 10 July 1935, p. 240; Anon., *l'Art et les Artistes*, Oct. 1935, no. 31, p. 33; Huyghe, 1935, *Beaux-Arts*, no. 138, p. 3; Godfrey, *Studio*, 1955, CIL, p. 84; Goncourt, *Jardin des Arts*, 1959, no. 51, pp. 150, 161 (repr.); Adhémar, 1960, III, p. 455; ■ *CAT*: Sirèn, 1928, no. 782; Nordenfalk, 1958, no. 782.

Prov: Bought by Count Tessin, 1741; given by King Frederick I of Sweden to Crown Princess Louise-Ulrica in 1749; in Drottningholm Castle until 1865. R. Swedish Coll.

STOCKHOLM, NATIONAL MUSEUM W 100

201 THE MONKEY ANTIQUARIAN, *Fig. 92*
also called Monkey Philosopher or Coin Collector

*c.* 1739–40

Oval on rectangular canvas, 81 × 65

Companion piece to no. 202

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 60, 1889, I, p. 124; Fourcaud, 1900, pp. 17 (repr.), 19; Normand, 1901, p. 201 (repr.); Schefer, 1904, pp. 48, 59; Guiffrey, 1907, no. 70; Pilon, 1909, pp. 67, 125 (repr.); Furst, 1911, p. 121; Ridder, 1932, p. 35, pl. XI; Goldschmidt, 1945, fig. 43; Jourdain, 1949, p. 35; ■ *GEN*: Heywood, 1912, p. 254; Adhémar, 1960, III, p. 455; ■ *CAT*: Villot, 1855, no. 103; Brière, 1924, no. 97.

FIG. 92 CAT. NO. 201

Prov: Exhibited in the Salon, 1740 (no. 59), and kept by Chardin for himself (Chardin sale, 1780, no. 17, with comp. piece). Size 72 × 54. Baroilhet; de Laneuville; sold to the Louvre, 1852.

PARIS, LOUVRE W 1171

202 THE MONKEY PAINTER *Fig. 93*

*c.* 1739–40

Canvas, 73 × 59

Companion piece to no. 201

Exh: Gal. Martinet, 1860, no. 202.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 124; Fourcaud, 1900, pp. 18 (repr.), 19; Normand, 1901, p. 200 (repr.); Schefer, 1904, pp. 48, 59, 81 (repr.); Guiffrey, 1907, no. 71; Pilon, 1909, p. 67; Pascal & Gaucheron, 1931, p. 72; Ridder, 1932, p. 35, pl. X; Jourdain, 1949, p. 34; Weber, *Connoisseur*, Aug. 1965, II, p. 238 (repr.); ■ *GEN*: Mantz, *GBA*, 1870–1, p. 17; Heywood, 1912, p. 254; Adhémar, 1960, III, p. 455; ■ *CAT*: Brière, 1924, no. 104.

Prov: Wrongly identified by Guiffrey, Brière and others as the much smaller picture in the Lemoyne sale (see no. 8); more likely to be *Le Peintre* or *Le singe qui peint*, exhibited in the Salon, 1740, no. 58, kept by Chardin for himself (Chardin sale, 6 Mar. 1780, no. 17); La Caze; Bequest 1869.

PARIS, LOUVRE W 1179

FIG. 93 CAT. NO. 202

FIG. 94 CAT. NO. 203



203 THE MONKEY PAINTER *Fig. 94*

*c.* 1739–40

Smaller repetition of no. 202

Canvas, 40 × 32

Exh: Gal. Georges Petit, 1907, no. 38; Gal. Pigalle, 1929, no. 26; London, Royal Northern Hospital, 1933, no. 33.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 40; Guiffrey, 1907, no. 199 (wrongly identified as the picture in the Lemoyne and du Preuil sales, no. 8); Furst, 1911, p. 129.

Prov: Anon. sale, 16 Apr. 1863, no. 12; F. de Villars sale, 13 Mar. 1868, no. 16; Baron Henri de Rothschild.

DESTROYED IN LONDON, 1939/40 W 1180

204 PORTRAIT OF AUGUSTE-GABRIEL GODEFROY, also called CHILD WITH TOP *Fig. 95*

1741

Repetition of no. 166, with slight variations.

Canvas, 67 × 73

Signed: *Chardin, 1741*

Engr: Lépicié, 1742

Exh: Gal. Martinet, 1860, no. 291; Gal. Georges Petit, 1907, no. 70; Düsseldorf, 1954, no. 30; London, Tate Gal., 1954, no. 20; Milan, 1955, no. 30; New York, Metrop. Mus., 1957, no. 24.

Lit: ■ *MON*: Dilke, *GBA*, 1899, II, p. 394; Guiffrey, 1907, no. 129; Tourneux, *GBA*, 1907, II, pp. 95–6; Furst, 1911, p. 125; Wildenstein, *GBA*, Dec. 1933, p. 369; ■ *GEN*: Burger, *GBA*, 1860, pp. 333–4; Dilke, 1899, p. 127; Goncourt, 1906, I, p. 137; Anon., *Le Arti*, 1954, pp. 25, 27 (repr.); ■ *CAT*: Bardi, 1963, no. 53 (repr.).

Prov: Chev. de La Roque sale, Paris, 1745, no. 173 (25 livres: Gersaint; 'Un jeune écolier qui joue au toton'); Marquis de Cypierre sale, 10 Mar. 1845, no. 23; Marquis de Montesquiou, from 1860; Camille Groult; Jean Groult.

SAO PAULO, BRAZIL; MUSEUM OF ART W 624

205 PORTRAIT OF AUGUSTE-GABRIEL GODEFROY

*c.* 1741 (?)

Repetition of no. 166

Prov: *Inventaire Chardin*, 1779.

WHEREABOUTS UNKNOWN W 625

206 GIRL WITH SHUTTLECOCK *Pl. 32*

1741

Canvas, 81 × 64

Companion piece to no. 207

Signed: *Chardin, 1741*

Exh: Palais Bourbon, 1874, no. 54; Gal. Georges Petit, 1907, no. 49; Berlin, 1910, no. 302; Amsterdam, 1926, no. 7; Gal. Pigalle, 1929, no. 16; London, R. Academy, 1932, no. 233 (Comm. Cat. no. 152); Palais National des Arts, 1937, no. 138; Orangerie, 1946, no. 11; Gal. Charpentier, 1949, no. 50; Geneva, 1951, no. 8; Zurich, 1955, no. 61; *GBA*, 1956, no. 18; Gal. Charpentier, 1957,

FIG. 95 CAT. NO. 204

no. 15; Stockholm, 1958, no. 74; Mus. Jacquemart-André, 1961, no. 4; Orangerie, 1966, no. 35.

Lit: ■ *MON*: Bocher, 1876, no. 29; Schefer, 1904, p. 55; Dayot & Vaillat, 1907, pl. 8; Guiffrey, 1907, no. 186; Pilon, 1909, pp. 73, 91; Furst, 1911, p. 128; Ganz, *Kunst & Künstler*, 1929–30, XXVIII, p. 159; Pascal & Gaucheron, 1931, pp. 63, 117, 124, pl. LVI; Ridder, 1932, p. 11, pl. XXXVI; Wildenstein, *GBA*, Dec. 1933, p. 371; Goldschmidt, 1945, pl. VI; Lasareff, 1947; Jourdain, 1949, p. 32 (repr.); Goncourt, *Le Jardin des Arts*, Jan. 1959, p. 1 (repr.); M.G., *Du*, Dec. 1960, p. 34 (repr.); ■ *GEN*: Courboin, 1897, II, p. 268; Alexandre, *Les Arts*, 1905, p. 9, no. 47; Goncourt, 1906, I, p. 114; Bazin, *l'Amour de l'Art*, Jan. 1932, pp. 15, 22; Wildenstein, *GBA*, Jan. 1932, VII, p. 70; Ernst, *Rev. de l'Art*, Nov. 1935, pp. 135, 139 (repr.); Florisoone, *Pro Arte*, 1946, p. 233; Anon., *Ill. London News*, 8 June 1957, p. 945 (repr.); Adhémar, 1960, III, p. 455; Schönberger-Soehner, 1960, p. XI.

Prov: Bought by Catherine II; sold in 1854 by Nicholas I; L. J. Lazareff; anon. sale, 29 Jan. 1875, no. 4; Marquis d'Abzac; Cronier sale, 1905, no. 1; Baron Henri de Rothschild.

PARIS, BARON PHILIPPE DE ROTHSCHILD W 160

207 THE CARD CASTLE *Pl. 33*

*c.* 1741

Companion piece to no. 206

Canvas, 82 × 66

Signed: *J. Chardin* (signature doubtful)

Engr: Pierre Aveline (appeared in Lyon before 1760)

Lit: ■ *MON*: Normand, 1901, p. 66; Dayot & Vaillat, 1907, pl. 13; Guiffrey, 1907, no. 233; Pilon, 1909, p. 96 (repr.); Furst, 1911, p. 133; Ridder, 1932, p. 87, pl. LXXVI; Goldschmidt, 1945, fig. 28; Jourdain, 1949, p. 27; ■ *GEN*: Grappe, *L'Art Vivant*, 1933, p. 490; Ernst, *Rev. de l'Art*, Nov. 1935, p. 137 (repr.); Einstein, *GBA*, May-June 1956, p. 231; ■ *CAT*: Somov, 1903, no. 1515; Finley & Walker, 1949, no. 90; Nat. Gal., Washington, 1965, no. 90.

Prov: Sale A. Paillet (painter and dealer), 15 Dec. 1777, no. 211; according to Ernst, *Revue de l'Art Ancien et Moderne*, Nov. 1935, pp. 135–44, bought by Catherine II (described by Count Ernst

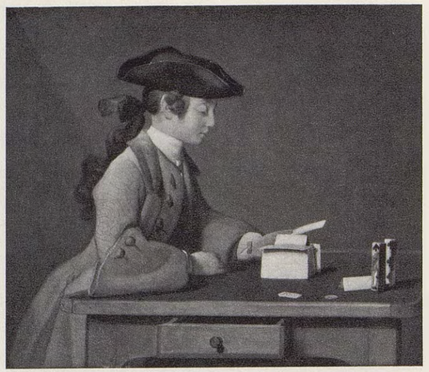

FIG. 96 CAT. NO. 208

Minich in 1777–85 in first handwritten cat. of the Hermitage, no. 408); Hermitage, Leningrad: sold *c.* 1930; Mellon.

WASHINGTON, NATIONAL GALLERY OF ART (Andrew Mellon Collection) W 141

208 THE CARD CASTLE *Fig. 96*

*c.* 1741

Canvas, 60 × 72

Engr: Lépicié, 1743

Exh: Possibly Salon, 1741; no. 72 (according to Martin Davies); if so, it was a portrait of M. Lenoir's son.

Lit: ■ *MON*: Normand, 1901, pp. 67, 70; Denvir, 1950, p. 26; ■ *GEN*: Russell Smith, *Connoisseur*, Feb. 1957, p. 37; ■ *CAT*: Nat. Gal., London, 1929, no. 4078; Davies, 1946, p. 16, no. 4078 and 1957 ed., p. 29, no. 4078.

Prov: James Stuart; John Webb; Bequest, 1925, to the Nat. Gal. by Mrs. Edith Cragg of Wistham, daughter of John Webb, as 'John Webb Bequest'.

LONDON, NATIONAL GALLERY W 145

209 THE CARD CASTLE *Fig. 98*

*c.* 1741

Companion piece to no. 75 in Trouard sale

Canvas, 58 × 63

Exh: Winterthur, 1955, no. 14.

Lit: ■ *MON*: Fourcaud, 1900, p. 6 (repr.); Guiffrey, 1907, no. 114; Ridder, 1932, p. 88, pl. LXXVIII; ■ *GEN*: Courthion, *L'Amour de l'Art*, 1926, p. 3; George, *Formes*, 1932, p. 290.

Prov: Trouard sale, 22 Feb. 1779, no. 44; J. Doucet sale, 6 June 1912, no. 135.

WINTERTHUR, OSKAR REINHART FOUNDATION W 144



210 PORTRAIT OF Mme LE NOIR HOLDING A BOOK, also called A MOMENT OF MEDITATION *Fig. 97*

*c.* 1742–43

Mme Le Noir was the wife of a friend of Chardin, a cabinet maker, sometimes confused with the Lieutenant-General of police.

Engr: Surugue, 1747. Chardin dedicated the engraving to M. Le Noir, husband of the sitter.

Exh: Salon, 1743, no. 57.

Lit: ■ *MON*: *Mercure de Fr.*, Oct. 1747 (regarding the engraving); Normand, 1901, p. 56 (repr.), 70, 73; Pilon, 1909, pp. 38, 76; Ridder, 1932, p. 8; ■ *GEN*: Goncourt, 1906, I, p. 131.

WHEREABOUTS UNKNOWN W 537

211 YOUNG WOMAN AT HER TOILET

*c.* 1743 (?); certainly before the death of Largillière (1746).

Canvas, 53 × 45

Prov: Sale of Largillière, court painter, 14 Jan. 1765, no. 55.

WHEREABOUTS UNKNOWN W 291

212 PORTRAIT OF M . . . WITH A MUFF *Fig. 99*

*c.* 1746

Canvas, 81 × 65

Exh: Salon, 1746, no. 73 ('grand comme nature').

Lit: ■ *MON*: Normand, 1901, p. 70; Schefer, 1904, p. 75; Pascal & Gaucheron, 1931, p. 81; Richardson, *Art Quarterly*, 1945, no. 4, p. 318; ■ *GEN*: La Font de Saint-Yenne, 1746, p. 109; Goncourt, 1906, I, p. 130; Frankfurter, *Art News*, Feb. 1946, p. 22; Florisoone, 1948, pl. 65; Einstein, *GBA*, May-June 1956, p. 236; ■ *CAT*: Finley & Walker, 1945, p. 161; Nat. Gal., Washington, 1965, no. 780.

FIG. 97 *After the engraving by Surugue* CAT. NO. 210

FIG. 98 CAT. NO. 209

Prov: Leopold Goldschmidt; Comte Pastré; Samuel H. Kress.

WASHINGTON, NATIONAL GALLERY OF ART (Samuel H. Kress Collection) W 566

213 PORTRAIT OF SURGEON ANDREAS LEVRET (of the Académie royale de chirurgie) *Fig. 100*

*c.* 1745–46

'Grand comme nature'

Engr: Louis Le Grand, 1753

Exh: Salon, 1746, no. 74.

Lit: ■ *MON*: Normand, 1901, p. 70; Dorbec, *GBA*, 1904, II, p. 345; Schefer, 1904, p. 75; Guiffrey, 1907, p. 8; Pilon, 1909, p. 128; Pascal & Gaucheron, 1931, p. 81; ■ *GEN*: La Font de Saint-Yenne, 1746, p. 146; Goncourt, 1906, I, p. 130; Adhémar, 1960, III, p. 455.

WHEREABOUTS UNKNOWN W 454

214 SAYING GRACE *Fig. 101*

*c.* 1746

Canvas, 49 × 38

Companion piece to no. 195?

Signed: (left background) *Chardin.*

Lit: ■ *MON*: Normand, 1901, p. 66; Dayot & Vaillat, 1907, pl. 25; Guiffrey, 1907, no. 235; Pilon, 1909, p. 43; Furst, 1911, p. 133; Lasareff, 1947; Nemilova, 1961, pl. 6, 7; ■ *GEN*: Sterling, 1957, pp. 48, 217; Chastel, *Médecine de France*, 1958, no. 91, p. 42; ■ *CAT*: Somov, 1903, no. 1513; Hermitage, Short Guide, 1955, p. 107; Hermitage, Album of Reproductions, 1958, no. 257; Hermitage, Occidental Art, 1958, I, p. 355, no. 1193.

Prov: Imperial Collections of Russia (acquired by Catherine II between 1763 and 1773).

LENINGRAD, THE HERMITAGE W 78

215 SAYING GRACE

*c.* 1746 (?)

Canvas, 51 × 67

'Répétition du Bénédicité avec addition pour faire pendant à un Teniers placé dans le Cabinet de M. (de La Live).' One of the Teniers belonging to La Live measured 47 × 55, the other 75 × 120.

Exh: Salon, 1746, no. 71.

Lit: ■ *MON*: *Mercure de Fr.*, Oct. 1746; Normand, 1901, p. 65; Pascal & Gaucheron, 1931, p. 81; ■ *GEN*: La Font de Saint-Yenne, 1746, p. 146.

WHEREABOUTS UNKNOWN W 79

FIG. 99 CAT. NO. 212

FIG. 100 *After the engraving by Le Grand* CAT. NO. 213

216 SAYING GRACE *Fig. 102*

*c.* 1740–46

Canvas, 50 × 66

Exh: Arts Décoratifs, 1878, no. 29; Gal. Martinet, 1880, no. 100; Arts Décoratifs, 1887, no. 20; Rotterdam, 1949, no. 108; Petit-Palais, 1952, no. 143; Rotterdam, 1955, no. 162.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, pp. 122–3; Schefer, 1904, pp. 60, 65 (repr.); Guiffrey, 1907, no. 132; Furst, 1911, p. 125; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 160 (repr.); Nemilova, 1961, pl. 8; ■ *GEN*: Diderot, Salons (1957 ed., I, p. 89 note, pl. 42); Davis, *Burlington Mag.*, July 1951, p. 243; ■ *CAT*: Hannema, 1949, no. 108; Rotterdam, 1959, no. 109; Rotterdam, 1962, no. 2574, p. 37.

Prov: Anon. sale, 9–10 Apr. 1832, no. 9; Camille Marcille, between 1860 and 1886–7; Sir Robert Abdy; D. G. Van Beuningen; bequest to Boymans Museum.

ROTTERDAM,
BOYMANS-VAN BEUNINGEN MUSEUM W 79 ter.

217 MEAL FOR A CONVALESCENT *Pl. 61*
*Fig. 103*

*c.* 1746

Sketch

Canvas, 42 × 32



Engr: J. de Goncourt

Exh: Gal. Martinet, 1860, no. 353.

Lit: ■ *MON*: Guiffrey, 1907, no. 164; Furst, 1911, p. 127; ■ *GEN*: Goncourt, 1906, I, pp. 115, 129.

Prov: Marcille sale, 1857, no. 258; Laperlier sale, 11–13 Apr. 1867, no. 9; Laperlier sale, 17–18 Feb. 1879, no. 4; Beurnonville sale, 9–16 May 1881, no. 29; L. Michel-Lévy sale, 17–18 June 1925, no. 124; Sir Robert Abdy; Maus; Bonhomme; Private Collection.

PRIVATE COLLECTION W 2

FIG. 101 CAT. NO. 214

218 MEAL FOR A CONVALESCENT, *Pl. 35*
also called THE ATTENTIVE NURSE

*c.* 1746–47

Companion piece to no. 191

Canvas, 46 × 37

Exh: Salon, 1747, no. 60; Gal. Georges Petit, 1907, no. 25; Lucerne, 1948, no. 5.

Lit: ■ *MON*: Fourcaud, 1900, p. 24; Schefer, 1904, pp. 70, 75, 77 (repr.); Dayot & Vaillat, 1907, pl. 24; Guiffrey, 1907, no. 17;

FIG. 102 CAT. NO. 216

Pilon, 1909, pp. 45–6, 53 (repr.); Furst, 1911, p. 119; Pascal & Gaucheron, 1931, p. 82; Ridder, 1932, pp. 12, 33, 49, pl. LXXII, LXXIV; Lasareff, 1947; Jourdain, 1949, p. 24 (repr.); Denvir, 1950, pl. 18; Wildenstein, *GBA*, Feb. 1959, p. 104; ■ *GEN*: Le Blanc, 1747; Goncourt, *Journal*, Sept. 1860, IV, p. 94; Goncourt, 1906, I, p. 116; Adhémar, 1960, III, p. 455; ■ *CAT*: Kronfeld, 1931, no. 379; Nat. Gal., Washington, 1965, no. 1116.

FIG. 103 CAT. NO. 217

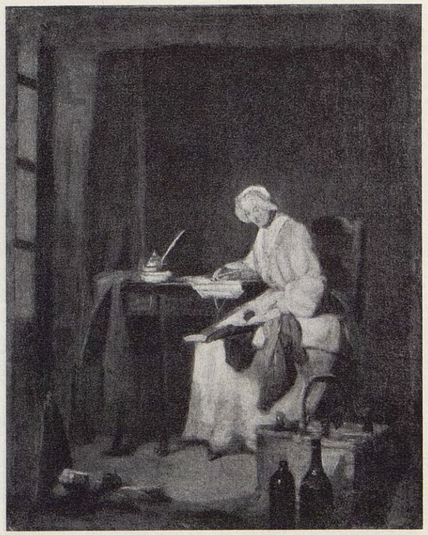

FIG. 104 CAT. NO. 219

Prov: Bought at the Salon, 1747, by Prince Joseph-Wenzel of Liechtenstein; Princes of Liechtenstein; in Vienna until 1950; Samuel H. Kress, New York, 1950.

WASHINGTON, NATIONAL GALLERY OF ART W 1
(Samuel H. Kress Collection)

219 THE HOUSEKEEPER *Fig. 104*

*c.* 1746

Sketch

Canvas, 46 × 37

Engr: Le Bas, 1754 (although he claimed to have engraved the following picture, no. 220).

Exh: Louvre, 1885, no. 56; Gal. Heim, 1959, no. 12; Mus. Jacquemart-André, 1961, no. 6.

Lit: ■ *MON*: Guiffrey, 1907, no. 134; ■ *GEN*: Goncourt, 1906, I, p. 128; Huisman, *Connaissance des Arts*, 1959, no. 88, p. 75 (repr.).

Prov: Sale of Rouillard, historical painter, 21 Feb. 1853, no. 114 ('jeune fille qui écrit', sketch); E. Marcille.

PRIVATE COLLECTION W 245

220 THE HOUSEKEEPER *Fig. 106*

*c.* 1746–47

Companion piece to no. 221

Canvas, 43 × 35

FIG. 105* CAT. NO. 221

FIG. 106* CAT. NO. 220

FIG. 107 *After the engraving by Le Bas* CAT. NO. 226

Lit: Normand, 1901, p. 52; Schefer, 1904, p. 69; Guiffrey, 1907, no. 244; Pilon, 1909, pp. 41, 89; Furst, 1911, p. 134; Goldschmidt, 1945, fig. 34; Wildenstein, *GBA*, Feb. 1959, p. 104; ■ *GEN*: *Livret du Salon*, 1747; Goncourt, 1906, I, p. 138; Adhémar, 1960, III, p. 455; ■ *CAT*: Nordenfalk, 1958, p. 41.

Prov: Dowager Queen Louisa-Ulrica of Sweden (bought in 1747 from Chardin by Count Tessin); Royal Collections of Sweden.

STOCKHOLM, NATIONAL MUSEUM W 244

221 THE PLEASURES OF THE HOME *Fig. 105*

*c.* 1746

Companion piece to no. 220

Canvas, 42 × 35

Engr: Surugue *le père*, 1747

Exh: Salon, 1746, no. 72.

Lit: ■ *MON*: Fourcaud, 1900, p. 25 (repr.); Normand, 1901, p. 103 (repr.); Schefer, 1904, p. 73 (repr.); Guiffrey, 1907, no. 243; Pilon, 1909, pp. 39, 41, 77, 81; Furst, 1911, p. 134; Pascal & Gaucheron, 1931, p. 81; Ridder, 1932, pp. 8, 12, pl. LXIX; Goldschmidt, 1945, fig. 33; Denvir, 1950, p. 12, pl. 19; Goncourt, *Jardin des Arts*, 1959, no. 51, p. 162; Wildenstein, *GBA*, Feb. 1959, p. 104; ■ *GEN*: Observations sur les Arts . . ., 1748; Goncourt, 1906, I, pp. 125, 138; Adhémar, 1960, III, p. 455; Schönberger, Soehner, 1960, p. 92. ■ *CAT*: Sirén, 1928, p. 185, no. 786; Nordenfalk, 1958, no. 786.

Prov: Dowager Queen Louisa-Ulrica of Sweden, 1747 (bought from Chardin by Count Tessin; the engraving is dedicated to the Countess Tessin, see F. Sander, *Nationalmuseum*, Stockholm, 1873, I, p. 79, no. 73); Royal Collections of Sweden: at Drottningholm until 1865.

STOCKHOLM, NATIONAL MUSEUM W 243

222 A DRAFTSMAN COPYING PIGALLE'S MERCURY, also called THE DRAWING LESSON *Pl. 37*

*c.* 1748

Companion piece to no. 223

Canvas, 41 × 47

FIG. 108* *After the engraving by Le Bas* CAT. NO. 22

Exh: Salon, 1748, no. 53 (The *Mercury* was Pigalle's 'morceau de reception' in 1744; Chardin owned a plaster cast of it); Stockholm, 1958, no. 75.

Lit: ■ *MON*: Guiffrey, 1907, no. 252; Pilon, 1909, p. 92; Furst, 1911, p. 134; Pascal & Gaucheron, 1931, p. 30; Goldschmidt, 1945, fig. 23; ■ *GEN*: *Mercure de Fr.*, Sept. 1748; Gougenot, 1748; Observations sur les arts, 1748; Saint-Julien, 1748; Granberg, 1911, I, p. 110, no. 489, pl. 66; Florisoone, 1948, p. 57.

Prov: Bought by Count Tessin for the Dowager Queen Louisa-Ulrica of Sweden. In the inventory of 1760 of Drottningholm (see F. Sander, *Nationalmuseum*, Stockholm, 1873, I, p. 80, no. 79); probably given by the Queen to Count Gustave-Adolphe Sparre before 1777.

VANAS (SWEDEN),
COUNT GUSTAV WACHTMEISTER W 227

223 THE GOOD EDUCATION *Pl. 36*

*c.* 1749

Companion piece to no. 222

Canvas, 41 × 47

Engr: Le Bas

Exh: Stockholm, 1926, no. 27; and 1958, no. 74.

Lit: ■ *MON*: Schefer, 1904, p. 75; Guiffrey, 1907, no. 251; Furst, 1911, p. 134; Goldschmidt, 1945, fig. 31; ■ *GEN*: Mariette, I, p. 359; Granberg, 1911–12, II, no. 6; Florisoone, 1948, p. 57; ■ *CAT*: Sander, I, 1873, no. 78.

Prov: Painted about 1749 and sent to Sweden, without having been exhibited ('Il en fait un pour le prince royal de Suède, qui représente une mère ou gouvernante qui fait réciter l'Evangile à une petite-fille, pour faire pendant à un autre tableau qu'on aurait vu exposé au dernier Salon et qui a pour sujet un élève dessinant . . .' Mariette).

Bought by Count Tessin; Queen Louisa-Ulrica of Sweden from 1753; listed in the inventory of Drottningholm in 1760; probably given by the Queen to Count Gustave-Adolphe Sparre, as it was no longer part of the Queen's collection in 1777.

VANAS (SWEDEN),
COUNT GUSTAV WACHTMEISTER W 84

224 'MERCURY' ON A TABLE AND OTHER ATTRIBUTES OF THE ARTS

*c.* 1748

Canvas, 22 × 24

Prov: D'Héricourt sale, 29 Dec. 1766, no. 70.

WHEREABOUTS UNKNOWN W 1142

225 DRAFTSMAN COPYING PIGALLE'S MERCURY, also called A DRAWING LESSON *Fig. 108*

*c.* 1749

Variant of no. 222

Companion piece to no. 226

Canvas, 40 × 46

Engr: Le Bas, 1757 (as a companion piece to no. 226, under the title *L'étude du dessin*).

Exh: Salon, 1753, no. 59.

Lit: ■ *MON*: Normand, 1901, p. 68; Schefer, 1904, p. 75; Le Corbeiller, *Metrop. Mus. Bull.*, 1963, p. 25; ■ *GEN*: Cochin, 1753, p. 10; Estève, 1753, p. 87; Fréron, 1753, I, p. 342; Garrigues de Froment, 1753, p. 8; Lacombe, 1753, p. 23; Laugier, 1753, p. 21; Lettre sur quelques ecrits . . ., 1753, p. 326; La Font de Saint-Yenne, 1754; Goncourt, 1906, I, pp. 119, 138; Zigrosser, *Mag. of Art*, 1943, XXXVI, p. 140.

Prov: La Live de Jully, with comp. piece, 1753; La Live de Jully sale, 5 Mar. 1770, no. 97 (bought by Langlier for Boileau); perhaps the picture in the Rochard sale, London, 10 May 1844, no. 40 (*L'étudiant*).

WHEREABOUTS UNKNOWN W 228

226 THE GOOD EDUCATION *Fig. 107*

*c.* 1749

Companion piece to no. 225

Canvas, 40 × 46

Probably the picture painted in 1749; an engraving with that date by Le Bas was exhibited in the Salon in 1757.

Exh: Salon, 1753, no. 59.

Lit: ■ *MON*: Fourcaud, 1900, p. 28 (repr.); Normand, 1901, p. 54; ■ *GEN*: Cochin, 1753; Estève, 1753; Fréron, 1753; Garrigues de Froment, 1753; Lacombe, 1753; Laugier, 1753; Le Blanc, 1753; La Font de Saint-Yenne, 1754; ■ *CAT*: Cabinet de M. de La Live, 1764.

Prov: La Live de Jully; La Live de Jully sale, 5 Mar. 1770, no. 97; bought, with comp. piece, by Langlier for Boileau.

WHEREABOUTS UNKNOWN W 85

227 LADY WITH BIRDSONG ORGAN, also called LADY VARYING HER AMUSEMENTS *Fig. 109*

1751

Canvas, 50 × 43

Engr: Laurent Cars, 1753

FIG. 109 CAT. NO. 227

FIG. 110 CAT. NO. 228



Exh: Salon, 1751, no. 44; Gal. Martinet, 1860, no. 92; Gal. Georges Petit, 1883–4, no. 24.

Lit: ■ *MON*: *Mercure de Fr.*, Nov., 1753; Cochin, 1875–6, pp. 417, 437; Fourcaud, 1900, p. 29 (repr.); Normand, 1901, pp. 55 58 (repr.), 69; Schefer, 1904, pp. 75, 85 (repr.); Pilon, 1909, pp. 39, 48, 77, 81 (repr.); Pascal & Gaucheron, 1931, pp. 8, 33, 108; Ridder, 1932, pp. 8, 12, 33; Jourdain, 1949, p. 25; Denvir, 1950, p. 12, pl. 23; Turner, *GBA*, May-June 1957, pp. 299–301 (repr.), 310. ■ *GEN*: Le Comte ou Coypel, 1751; Goncourt, 1906, I, p. 139; Gillet, 1929, p. 63; Anon., *Beaux-Arts*, 3 Jan. 1936, p. 1; Lane, *Apollo*, 1938, XXVIII, p. 162 (repr.); Adhémar, 1960, III, p. 455; ■ *CAT*: Engerand, 1900, p. 80; Frick Coll., Pittsburgh, 1949, I, pp. 165, 167; Frick Coll., New York, 1963, p. 14, no. 22.

Prov: Louis XV (bought, 1751); Marquis de Marigny from 1753; Marquis de Ménars sale, Feb. 1782, no. 29; Tolozan (not in his sale, 1802); Richard de Ledan sale, 3–18 Dec. 1816, no. 41; Baron Denon sale, 1 May 1826, no. 144; Constantin; Comte d'Houdetot sale, 12–14 Dec. 1859, no. 19; Meffre; Duc de Morny sale, 31 May 1865, no. 93; Gabriel du Tillet, 1884; Frick, 1926.

NEW YORK, FRICK COLLECTION W 263

228 THE BIRD-SONG ORGAN *Fig. 110*

*c.* 1751

Canvas, 50 × 42

Lit: ■ *GEN*: Bocher, 1876, p. 50, no. 47.

Prov: Duc de Choiseul, Château de Chanteloup; acquired in 1794 by Rougeot, founder of Tours Museum, who, with Raverot, painter of miniatures, had been nominated by the Département Indre-et-Loire to draw up, on 19 Mar. 1794, the inventory of the Château de Chanteloup; M. Augeard, lawyer of Chatellerault, great-grandchild of Rougeot and grandchild of Raverot. Seen in Tours in 1854 by Clément de Ris; E. A. Ball.

MUNCIE, INDIANA. BALL STATE UNIVERSITY W 264

229 KITCHEN STILL-LIFE WITH CHICKEN, COOKING-POT, DECANTER *Fig. 111*

1752

Canvas, 31 × 41

Signed: *Chardin, 1752*

Exh: Gal. Charpentier, 1954, no. 31.

Lit: ■ *MON*: Guiffrey, 1907, no. 47; Furst, 1911, p. 120; Ridder, 1932, pl. XLI; ■ *GEN*: Vergnet-Ruiz & Laclotte, 1962, pp. 84, 230; ■ *CAT*: Féron, 1912; Cherbourg 1949, no. 99.

Prov: Gift of Thomas Henry, *c.* 1831–34.

CHERBOURG, MUSEE THOMAS HENRY W 950

230 DOG, MONKEY AND CAT (Peints d'après nature)

*c.* 1752

Exh: Salon, 1753, no. 62.

Lit: ■ *GEN*: Caylus, 1753, pp. 4–5; Cochin, 1753, pp. 10–11; Fréron, 1753, I, p. 342; Garrigues de Froment, 1753, pp. 34 et sq.

Prov: Mr. de Bombarde (1753).

WHEREABOUTS UNKNOWN W 686

FIG. 111 CAT. NO. 229

231 PARTRIDGE AND FRUIT

*c.* 1752–53

Exh: Salon, 1753, no. 63.

Lit: ■ *GEN*: Fréron, 1753, p. 342.

Prov: Belonging to a 'M. Germain' in 1753; Prince de Conti sale, *Une perdrix avec des fruits*, 8 Apr. 1777, no. 731.

See no. 28.

WHEREABOUTS UNKNOWN W 743, 746

232/233 FRUIT STILL-LIFES

*c.* 1752–53

Two companion pieces

Exh: Salon, 1753, no. 64.

Prov: M. de Chasse (1753).

WHEREABOUTS UNKNOWN See note before W 766

234 THE BLIND MAN OF QUINZE-VINGTS *Fig. 112*

*c.* 1753

The blind man of Saint-Roch, for whom Piron composed a sextain to arouse the pity of passers-by.

Wood, 28 × 18

Signed: *Chardin*

Engr: Surugue le fils, 1761

Exh: Salon, 1753, no. 61; Gal. Martinet, 1860, no. 356; Gal. Georges Petit, 1907, no. 53; Gal. Pigalle, 1929, no. 27.

Lit: ■ *MON*: Normand, 1901, p. 56; Schefer, 1904, p. 89 (repr.); Dayot & Vaillat, 1907, pl. 37; Guiffrey, 1907, no. 192; Pilon, 1909, p. 67; Furst, 1911, p. 128; Pascal & Gaucheron, 1931, pp. 85, 113 (repr.), 119 et passim; Ridder, 1932, p. 13, pl. XXXVII; ■ *GEN*: Estève, 1753, p. 5; Fréron, 1753; Garrigues de Froment, 1753, p. 36; Lacombe, 1753, p. 5; Laugier, 1753, p. 43; Lettre sur quelques écrits, 1753, p. 332; La Font de Saint-Yenne, 1754; Goncourt, 1906, I, pp. 128, 138; Florisoone, 1948, pl. 73.

Prov: M. de Bombarde, 1753; Heineken sale, 12 Dec. 1757 to 13 Feb. 1758, no. 155; Chevalier de C. (Clesne) sale, 4 Dec. 1786, no 66; anon. sale, 11 prairial an VII, no. 28; Laperlier sale, 11–13

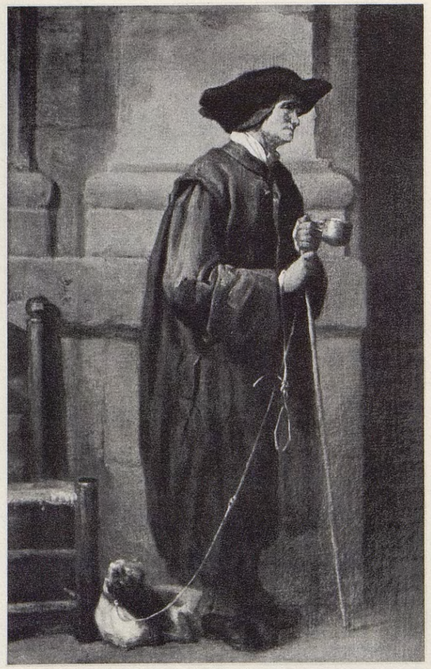

FIG. 112 CAT. NO. 234

Lit: ■ *GEN*: *Mercure de Fr.*, Nov. 1755; Baillet de Saint-Julien, 1755, p. 9.

NOT IDENTIFIED W 1210

237 ATTRIBUTES OF THE ARTS *Pl. 38*

*c.* 1755

Canvas, 52 × 112

Signed: lower right: *Chardin*

Exh: Palais National des Arts, 1937, no. 142.

Lit: ■ *MON*: Notthafft, 1936, I, pp. 1, 17; Florisoone, 1938 (repr.); M.G., *Du*, Dec. 1960, p. 27 (repr.); Nemilova, 1961, pl. 20; ■ *GEN*: Anon., *Renaissance*, July-Sept. 1937, p. 34 (repr.), Goulinat, *Le Dessin*, Oct. 1937, pp. 171–88, Nov. 1937, pp. 245, 269; Slonevsky, 1956, pl. 58; Antonova, 1963, p. 145 (repr.); ■ *CAT*: Réau, 1929, p. 73, no. 451; Gal. Pushkin, 1948, p. 86, no. 1140.

Probably painted before no. 343, *c.* 1750, and identical with Laperlier sale, April 1867 no. 28, which was then attr. to Chardin's son: 'des papiers roulés, des livres, une tête de Mercure en plâtre, une boîte a dessin sur une table de pierre'; see Cat. W.1933, p. 58, no. 5.

Prov: Princess Paley, Tsarskoïe; transferred from the Hermitage in 1927.

MOSCOW, PUSHKIN MUSEUM W 1140



FIG. 113 CAT. NO. 235

Apr. 1867, no. 8; Baronne Nathaniel de Rothschild from 1886; Baron Henri de Rothschild.

DESTROYED IN LONDON, 1939/40 W 297

235 THE BLIND MAN OF QUINZE-VINGTS *Fig. 113*

*c.* 1753

Repetition of no. 234

Canvas, 30 × 23 (originally 29 × 15)

Prov: Vassal de Saint-Hubert sale, 17 Jan. 1774, no. 105 (with Fragonard's *Joueuse de vielle* as comp. piece: bought by Barrois); Lévis-Mirepois, confiscated 7 Dec. 1794 (with Fragonard's *La Marmotte* as comp. piece): Duclos-Dufresnoy sale, 18 Aug. 1795, no. 2; John W. Simpson; Grenville L. Winthrop bequest. (1943).

CAMBRIDGE (Mass.), FOGG ART MUSEUM W 298
(Grenville L. Winthrop Collection)

236 CHILDREN PLAYING WITH A GOAT
'Imitation d'un bas-relief de bronze.'

*c.* 1754–55

Exh: Salon, 1755, no. 46.



238 A BUST, PAPER AND INKWELL *Fig. 114*

*c.* 1755

Canvas, oval 60 × 52

Signed: *Ch*

Exh: Mus. Jacquemart-André, 1961, no. 3.

Lit: ■ *MON*: Dilke, *GBA*, 1899, p. 190; Guiffrey, 1907, no. 115; Furst, 1911, p. 124; ■ *CAT*: Nicolle, 1912, no. 141.

Prov: (?) Anon. sale X . . ., Z . . ., 4–5 May 1882, no. 47 ('un bust en plâtre, des rouleaux de papier, un compas, des livres, un encrier, etc. Toile de forme ronde'); J. Doucet sale, 6 June 1912, no. 141.

PRIVATE COLLECTION W 1138

239 PREPARATIONS FOR A MEAL ON A KITCHEN TABLE
('Un poulet, un carre de mouton, une marmite de cuivre, un pot de faïence.')

*c.* 1756–57

Companion piece to no. 240

Canvas, 36 × 46

Exh: Salon, 1757, no. 33.

Prov: La Live de Jully, 1757; de Peters sale, 9 Mar. 1779, no. 104 (130 livres: Basan).

Perhaps identical with no. 229 or no. 120.

WHEREABOUTS UNKNOWN W 948 *bis*

240 DESSERT ON A SIDEBOARD
('Pâté, fruits, pot à huile, huilier.')

*c.* 1756–57

Companion piece to no. 239

Canvas, 36 × 46

Exh: Salon, 1757, no. 33.

Lit: ■ *MON*: Faré, 1962, p. 164.

Prov: La Live de Jully, 1757; de Peters sale, 9 Mar. 1779, no. 104; de Peters sale, 5 Nov. 1787, no. 165.

WHEREABOUTS UNKNOWN W 982

241 A LUNCHEON
(Pâté, Verre de Vin, Cruche et Couteau)

*c.* 1756

Canvas, 54 × 70

Prov: J.-J. Caffieri sale, 10 Oct. 1775, no. 14; sale of anon. amateur, 27 Jan. 1777, no. 12.

WHEREABOUTS UNKNOWN W 1075

242/243 TWO LUNCHEONS
(Pèches et Noix);
(Pèches, Poires et Bouteilles)

*c.* 1756 (?)

Companion pieces

37 × 45

FIG. 114 CAT. NO. 238

Prov: Lépicié sale, 10 Feb. 1785, no. 38.

WHEREABOUTS UNKNOWN W 812, 813

244 BASKET OF PEACHES *Fig. 115*

1756

Canvas, 38 × 46

Signed: *J.-B. Chardin, 175* . (1756).

Exh: Arts Décoratifs, 1936, no. 20; Strasbourg, 1954, no. 58.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 127; Guiffrey, 1907, no. 90; Ridder, 1932, p. 59, pl. XV; Goldschmidt, 1945, fig. 45; Denvir, 1950, pl. 27; ■ *GEN*: Vergnet-Ruiz & Laclotte, 1962, pp. 84, 230; Faré, 1962, p. 164; ■ *CAT*: Brière, 1924, no. 110.

Prov: La Caze; Bequest to the Louvre, 1869.

STRASBOURG, MUSEUM OF FINE ARTS (on loan) W 791

245 ORANGE AND SILVER GOBLET *Pl. 39*

*c.* 1756

Companion piece to no. 246

Canvas, 36 × 46

Signed: *Chardin, 1756* (date hardly legible)

Exh: Gal. Martinet, 1860, no. 110; Arts Décoratifs, 1878, no. 33; Gal. Heim, 1959, no. 13; Mus. Jacquemart-André, 1961, no. 9.

Lit: ■ *MON*: Guiffrey, 1907, no. 146; Furst, 1911, p. 126; Lasareff, 1947; Barrelet, *GBA*, 1959, I, p. 308; ■ *GEN*: Faré, 1962, p. 164.

Prov: d'Arjuzon sale, 2–4 Mar. 1852, no. 2 (comp. piece no. 3); Eudoxe Marcille (with comp. piece).

PRIVATE COLLECTION W 787

246 WHITE TEAPOT AND GRAPES *Fig. 117*

*c.* 1756

Companion piece to no. 245

Canvas, 38 × 45

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 109; Arts décoratifs, 1878, no. 34; Palais National des Arts, 1937, no. 139; Gal. Heim, 1959, no. 20; Mus. Jacquemart-André, 1961, no. 8.

Lit: ■ *MON*: Guiffrey, 1907, no. 145; Furst, 1911, p. 126; Anon., *L'Amour de l'Art*, 23 May 1937, no. 18, p. 23; Barrelet, *GBA*, 1959, I, p. 308; Huyghe, *Jardin des Arts*, Apr. 1965, pp. 3, 4 (repr.); ■ *GEN*: Huisman, *Connaissance des Arts*, 1959, no. 88, p. 74; Faré, 1962, I, p. 164, II, no. 367 (repr.).

Prov: See no. 245.

PRIVATE COLLECTION W 872

FIG. 115 CAT. NO. 244

247 WHITE TEAPOT, GRAPES, PEAR AND CHESTNUTS *Fig. 116*

*c.* 1756

Repetition of no. 246

Companion piece to no. 248

Canvas, 33 × 41

Exh: Gal. Georges Petit, 1907, no. 7; Cambridge, Mass., 1931 (no cat.); New York, Junior League Gal., 1934, no. 6; New York, Marie Harriman Gal., 1936; New York, Carnegie Inst., 1936, no. 25; London, R. Academy, 1954–5, no. 179.

Lit: ■ *MON*: Guiffrey, 1907, no. 109; ■ *GEN*: Villot, Hall, 1867, p. 74; Herdle, *Art News*, 2 Jan. 1937, p. 11.

Prov: Baron de Saint-Julien sale, 21 June 1784, no. 69 (with comp. piece); Hall (idem); Mme Ditte sale, 13 Mar. 1922, no. 10 (idem).

ALGIERS MUSEUM W 871

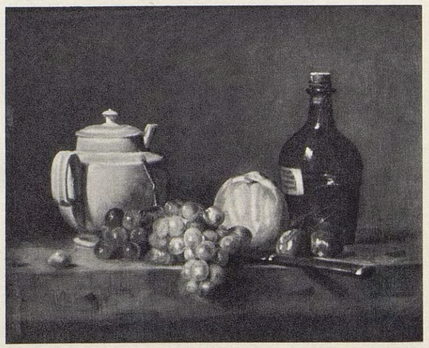

FIG. 117 CAT. NO. 246

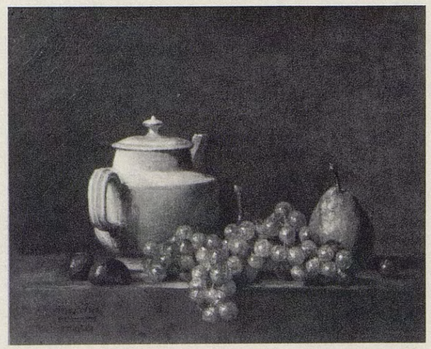

FIG. 116* CAT. NO. 247

FIG. 118* CAT. NO. 248

FIG. 119* CAT. NO. 255

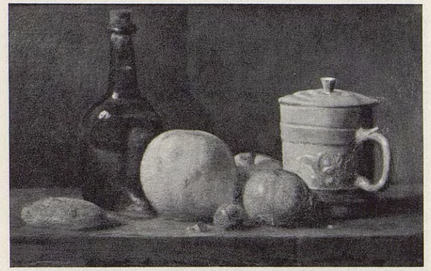

FIG. 120* CAT. NO. 256

248 APPLES, PEAR, KNIFE AND WHITE MUG *Fig. 118*

*c.* 1756

Companion piece to no. 247

Canvas, 33 × 41

Exh: Gal. Georges Petit, 1907, no. 6; New York, Metrop. Mus., 1935, no. 25; Hartford, U.S.A., 1938, no. 63; Newhaven, Connecticut, 1956, no. 21; Buffalo, 1957, p. 52; Washington, Nat. Gal., 1961, p. 9.

Lit: ■ *MON*: Guiffrey, 1907, no. 110; Furst, 1911, p. 123; ■ *GEN*: Huyghe, *Beaux-Arts*, 1935, no. 153, pp. 1, 3; Anon., *Life*, 28 May 1956, p. 70, 72 (repr.); Geldzahler, *Art News*, May 1961, p. 30.

Prov: Baron de Saint-Julien sale, 21 June 1784, no. 69 (with comp. piece); Hall (idem); Mme Ditte sale, 13 Mar. 1922, no. 9 (idem, no. 10); W. R. Timken.

NEW YORK, THE HON. & MRS. AVERELL HARRIMAN W 837

249/250 PLUMS, PEACHES, PEAR, NUTS, TEAPOT AND A BOTTLE OF LIQUEUR

*c.* 1756–59

Two companion pieces

Canvas, 36 × 45

Exh: Salon, 1759, no. 38.

Lit: ■ *GEN*: Diderot, Salon, 1759 (1957 ed., I, pp. 44, 46).

Prov: Silvestre sale, 28 Feb. 1811, no. 16 (34 livres).

WHEREABOUTS UNKNOWN W 856; 856 *bis*

251/252 FRUIT STILL-LIFES

*c.* 1756 (?)

Two companion pieces

Canvas, 35 × 43

Prov: Anon. sale (Abbé Guy, former celestine monk), 1–2 Mar. (adjourned to 12 Mar.), 1781, no. 52 (35 livres, 19 sols.).

WHEREABOUTS UNKNOWN W 880, 880 *bis*

253/254 FRUIT STILL-LIFES WITH BREAD AND WINE

*c.* 1756 (?)

Two small pictures

Canvas, 'en travers'

Prov: Anon. sale, 6 May 1783, no. 123.

WHEREABOUTS UNKNOWN W 881, 881 *bis*

255 PEACHES AND PLUMS *Fig. 119*

*c.* 1756

Companion piece to no. 256

Canvas, 19 × 34

Lit: ■ *MON*: Guiffrey, 1907, no. 38; ■ *GEN*: Vergnet Ruiz & Laclotte, 1962, pp. 84, 230, pl. 106; ■ *CAT*: Sentout, 1791, no. 220; Jouin, 1881, no. 33.

Prov: Eveillard de Livois (18th cent.). Seized during the revolution.

ANGERS MUSEUM W 805

256 PEACH, PLUMS, BISCUITS, FLAGON AND EARTHENWARE POT *Fig. 120*

Companion piece to no. 255

Canvas, 19 × 34

Lit: ■ *MON*: Guiffrey, 1907, no. 39; Furst, 1911, p. 120; Rosenberg, 1963, p. 39 (repr.); ■ *GEN*: Planchenault, *GBA*, Oct. 1933, p. 230; Vergnet Ruiz & Laclotte, 1962, pp. 84, 230, pl. 105; ■ *CAT*: Sentout, 1791, no. 220; Jouin, 1881, no. 34.

Prov: See no. 255.

ANGERS MUSEUM W 806

257 DISH OF PLUMS WITH PEACH AND DELFT PITCHER *Fig. 121*

*c.* 1756

Canvas, 37 × 44

Exh: Kansas City, William Rockhill Nelson Gal. of Art, 1941–4.

FIG. 121 CAT. NO. 257

FIG. 122 CAT. NO. 258

Lit: ■ *GEN*: Phillips, *Mag. of Art*, Apr. 1935, p. 219 (repr.); Adhémar, 1960, III, p. 457; ■ *CAT*: Phillips, 1926, pl. II; Phillips, 1952, p. 17, pl. 7.
Prov: Roberts sale, 24–28 Feb. 1913, no. 19.
WASHINGTON, PHILLIPS COLLECTION W 854

258 PREPARATIONS FOR A LUNCH, also called REMAINS OF A LUNCH *Fig. 122*

1756
Canvas, 38 × 46
Signed: *Chardin, 1756*
Exh: Copenhagen, 1935, no. 30; Geneva, 1949, no. 66.
Lit: ■ *MON*: Guiffrey, 1907, no. 43; Furst, 1911, p. 120; Barrelet, *GBA*, 1959, I, p. 310; Wildenstein, *GBA*, Feb. 1959, p. 105; ■ *GEN*: Huyghe, *Beaux-Arts*, no. 138, 1935, p. 3; Adhémar, 1960, III, p. 457; Faré, 1962, p. 163; Vergnet-Ruiz & Laclotte, 1962, pp. 84, 104 (repr.), 230; ■ *CAT*: Mus. de Carcassonne, 1894, no. 19; Mus. de Carcassonne, 1949, pp. 31–2.
Prov: Gift of M. Seraine, before 1859.
CARCASSONNE MUSEUM W 1059

259 FRUIT AND ANIMALS

*c.* 1756–57
162 × 162
Exh: Salon, 1757, no. 32.
WHEREABOUTS UNKNOWN See note before W 766

260 HARE WITH GAMEBAG AND GUNPOWDER BOX *Fig. 123*

*c.* 1756–57
Canvas, 65 × 80
Signed: *Chardin*
Exh: Salon, 1757, no. 36; Gal. Martinet, 1860, no. 106; Arts Décoratifs, 1880, no. 41; Gal. Georges Petit, 1892, no. 6; Gal. Georges Petit, 1907, no. 18; New York, Wildenstein, 1926, no. 9; Cambridge, Mass., 1931 (no cat.); Chicago, 1934, no. 135; New York, Metrop. Mus., 1935–6, no. 24; New York, World's Fair, 1939, no. 39; San Francisco, 1962, no. 4.
Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 47; Guiffrey, 1907, no. 166; Pilon, 1909, p. 167; Furst, 1911, p. 127; Lasareff, 1947; ■ *GEN*: Goncourt, 1906, p. 189; Anon., *Beaux-Arts*, 1935, no. 153, p. 1 (repr.).
Prov: Damery, 1757; Dandré-Bardon sale, 25 June 1783, no. 27; Laperlier sale, 11–13 Apr. 1867, no. 22; Laperlier sale, 17–18 Feb. 1879, no. 3; Baron de Beurnonville sale, 9–16 May 1881, no. 20; L. Michel-Lévy sale, 17–18 June 1925, no. 128.
GERMANTOWN, PA., U.S.A. (Henry P. McIlhenny) W 706

261/262 GAME WITH GAMEBAG AND HUNTING GEAR

*c.* 1757–59 (?)
Two companion pieces

FIG. 123 CAT. NO. 260



Canvas, 80 × 64
Exh: Salon, 1759, no. 36.
Lit: ■ *GEN*: Diderot, Salon, 1759 (1957 ed., I, pp. 44, 66).
Prov: Trouard (architect), 1759; Trouard sale, 22 Feb. 1779, no. 45.
WHEREABOUTS UNKNOWN W 760, 761

263 GAME AND HUNTING GEAR

*c.* 1757 (?)
Canvas, 72 × 56
'Tableau d'un grand mérite.'
Prov: Nanteuil sale, 1 Mar. 1792, no. 12.
WHEREABOUTS UNKNOWN W 762

264 PORTRAIT OF SURGEON ANTOINE LOUIS *Fig. 124*
'Professeur et censeur royal de chirurgie'

*c.* 1756–57
'En médaillon.'
Engr: Miger (1766) and Dupin (1778)
Exh: Salon, 1757, no. 35.
Lit: ■ *MON*: Normand, 1901, pp. 70–1; Dorbec, *GBA*, 1904, II, p. 345; Guiffrey, 1907, p. 13; Pilon, 1909, p. 129; ■ *GEN*: Diderot, Salon, 1767 (1957 ed., III, pp. 23, 295, fig. 26); Goncourt, 1906, I, p. 130.
WHEREABOUTS UNKNOWN W 455

265 THE KITCHEN MAID

*c.* 1756–57 (?)
Exh: Salon, 1757, no. 34.
Lit: ■ *GEN*: Fréron, 1757, p. 347 ('d'un ton un peu jaune et sent d'ailleurs le travail'); *Journal encyclopédique*, Oct. 1757, VII, p. 105.
Perhaps identical with no. 187
NOT IDENTIFIED W not listed

266 THE EMBROIDERER

*c.* 1757 (?)
Companion piece to no. 267
Wood, 25 × 19
Engr: Flipart, 1757.
Prov: Silvestre sale, 28 Apr. 1811, no. 14 (24 livres, with comp. piece, and mention of the engraving.)
WHEREABOUTS UNKNOWN W 260

267 THE DRAFTSMAN *Fig. 125*

*c.* 1757 (?)
Companion piece to no. 266
Wood, 25 × 19
Engr: Flipart, 1757
Prov: See no. 266.
WHEREABOUTS UNKNOWN W 224

FIG. 124 *After the engraving by Miger* CAT. NO. 264

268 THE YOUNG DRAFTSMAN

*c.* 1758 (?)
Companion piece to no. 269
Wood, 32 × 18
Engr: Flipart
Exh: Salon, 1759, no. 39.
Lit: ■ *GEN*: Diderot, Salon, 1759 (1957 ed., I, pp. 44, 66); *Journal encyclopédique*, June 1759; Lettre critique à un ami . . . , 1759, p. 26; Bocher, 1876, p. 18, no. 14.
Prov: Laurent Cars (engraver), 1759 (with comp. piece); Boscry sale, 19 Mar. 1781, no. 19 (idem).
WHEREABOUTS UNKNOWN W 223

269 THE EMBROIDERER

*c.* 1758 (?)
Companion piece to no. 268
Wood, 32 × 18
Engr: Flipart
Exh: Salon, 1759, no. 39.
Lit: ■ *MON*: *Mercure de Fr.*, Dec. 1757, p. 171; ■ *GEN*: Diderot, Salon, 1759 (1957 ed., I, p. 66); *Journal encyclopédique*,

FIG. 125 *After the engraving by Flipart* CAT. NO. 267

June 1759; Lettre critique à un ami . . . , 1759, p. 26; Bocher, 1876.
Prov: See no. 268.

WHEREABOUTS UNKNOWN W 259

270 BASKET OF PEACHES *Pl. 40*

1758
Canvas, 38 × 46
Signed: *Chardin, 1758*
Exh: Gal. Martinet, 1860, no. 366; Winterthur, 1955, no. 15.
Lit: ■ *MON*: Guiffrey, 1907, no. 169; Furst, 1911, p. 127; Ridder, 1932, p. 88, pl. LXXVII; ■ *GEN*: Courthion, *L'Amour de l'Art*, 1926, p. 3; George, *Formes*, 1932, p. 296; Faré, 1962, p. 164.
Prov: Laperlier sale, 11–13 Apr. 1867, no. 25; R. Sabatier sale, 30 May 1883, no. 59; L. Michel Lévy sale, 17–18 June 1925, no. 127.

WINTERTHUR (SWITZERLAND),
OSKAR REINHART FOUNDATION W 792

271 BASKET OF PLUMS WITH BOTTLE, GLASS AND TWO CUCUMBERS *Fig. 126*

*c.* 1758
Canvas, 45 × 50
Signed: *Chardin*
Exh: Detroit, 1926, no. 13; New York, Wildenstein, 1926, no. 16; New York, Wildenstein, 1939, no. 17.
Lit: ■ *MON*: Guiffrey, 1907, no. 170; Furst, 1911, p. 127; Lasareff, 1947; ■ *GEN*: Louchheim, *Art News*, May 1945, p. 16; ■ *CAT*: Frick Coll., Pittsburgh, 1955, p. 27, 29; Frick Coll., New York, 1963, p. 15, no. 152.
Prov: Silvestre (sale of his son, 1811); Pillet; L. Michel-Lévy sale, 17–18 June 1925, no. 126; D. David-Weill; Frick, 1945.

NEW YORK, FRICK COLLECTION W 852

272 COOKING UTENSILS AND TWO HERRINGS *Fig. 127*

*c.* 1758
Canvas, 39 × 35
Signed: *Chardin*
Exh: Tours, 1873, no. 501; Gal. Georges Petit, 1907, no. 68.
Lit: ■ *MON*: Guiffrey, 1907, no. 220; ■ *GEN*: Henriot, *L'Amour de L'Art*, 1925, p. 1; ■ *CAT*: Henriot, 1926–8, I, pp. 35–7 (repr.).
Prov: Benoist sale, 30 Mar. 1857, no. 12; R. sale, 28 Apr. 1860, no. 12; Viollet (Tours), 1873; Mame sale, 26–27 Apr. 1904, no. 7; Alexis Vollon; D. David-Weill.

PRIVATE COLLECTION W 896, 898

273 COOKING UTENSILS AND TWO HERRINGS *Fig. 128*

*c.* 1758
Canvas, 39 × 35
Signed: *Chardin*
Repetition with variations of no. 272
Lit: ■ *MON*: Furst, *Connoisseur*, 19 Aug. 1940, p. 16 (repr.); Breuning, *Art Digest*, 1 Nov. 1947, p. 12; ■ *CAT*: Henriot, 1926–8, I, pp. 39–41 (repr.).
Prov: Michaux sale, 11–13 Oct. 1877, no. 59; Mme Edouard Michel; D. David-Weill.

PRIVATE COLLECTION W 897

FIG. 126 CAT. NO. 271



274 CAT AND HERRINGS, also called THE LUCKY THIEF *Fig. 129*

1758
Companion piece to no. 275
Canvas, 80 × 63
Signed: *Chardin, 1758*
Exh: Arts Décoratifs, 1880, no. 40; Gal. Georges Petit, 1907, no. 21; New York, Wildenstein, 1926, no. 6.
Lit: ■ *MON*: Guiffrey, 1907, no. 168; Pilon, 1909, p. 167; Furst, 1911, p. 127; Wildenstein, *GBA*, Dec. 1933, p. 376; ■ *GEN*: Faré, 1962, p. 164.
Prov: Rémond sale, 6 July 1778, no. 74 (with comp. piece); A.-F. Nogaret sale, 6 Apr. 1807, no. 6 (idem, no. 5); Baron de Beurnonville sale, 9–16 May 1881, no. 21 (idem, no. 22); Baron de Beurnonville sale, 21–22 May 1883, no. 5 (idem, no. 6); L. Michel-Lévy sale, 17–18 June 1925, no. 131 (idem, no. 130); Baron Maurice de Rothschild.

PREGNY (SWITZERLAND),
BARON EDMOND DE ROTHSCHILD W 683

275 CAT FOND OF OYSTERS, also called RAY-FISH WITH CAT AND OYSTERS *Fig. 130*

*c.* 1758
Companion piece to no. 274
Canvas, 80 × 62
Signed: *Chardin*
Exh: Gal. Georges Petit, 1907, no. 20; New York, Wildenstein, 1926, no. 7.
Lit: ■ *MON*: Guiffrey, 1907, no. 167; Guiffrey, *Rev. de l'Art*, 1907, p. 102; Tourneux, *GBA*, Aug. 1907, p. 96; Pilon, 1909, p. 167; Furst, 1911, p. 127.
Prov: See no. 274.

PREGNY (SWITZERLAND),
BARON EDMOND DE ROTHSCHILD W 679

276 PEACHES, also called THE CRYSTAL BOWL *Fig. 131*

*c.* 1758–59
Companion piece to no. 277
Canvas, 37 × 46
Signed: *Chardin*
Exh: Salon, 1759, no. 37; Winterthur, 1955, no. 16.
Lit: ■ *MON*: *Feuille nécessaire*, 4 June 1759; ■ *GEN*: Diderot Salon, 1759 (1957 ed., I, pp. 44, 66).
Prov: Abbé Trublet, 1759.

WINTERTHUR (SWITZERLAND),
OSKAR REINHART FOUNDATION Part of W 794

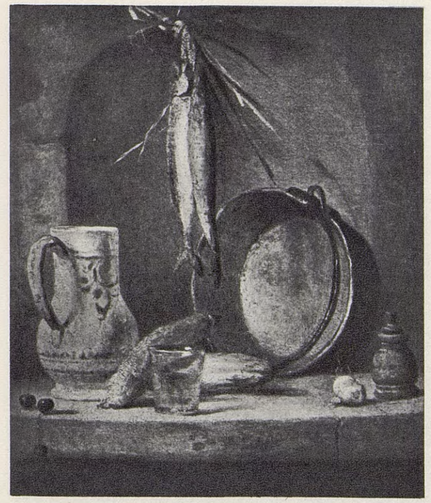

FIG. 127 CAT. NO. 272

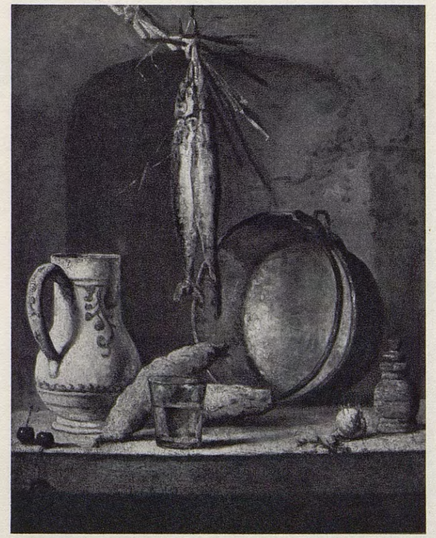

FIG. 128 CAT. NO. 273

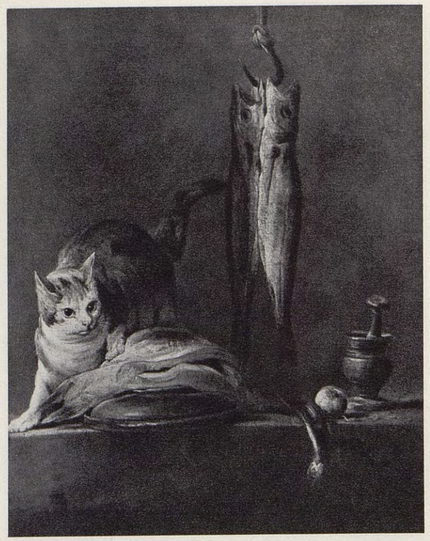

FIG. 129* CAT. NO. 274

277 BASKET OF PLUMS *Pl. 41*

*c.* 1758–59

Companion piece to no. 276

Canvas, 36 × 45

Exh: Salon, 1759, no. 37; Winterthur, 1955, no. 17.

Lit: ■ *MON*: *Feuille nécessaire*, 4 June 1759; ■ *GEN*: Diderot, Salon, 1759 (1957 ed., I, pp. 44, 66).

Prov: See no. 276.

WINTERTHUR (SWITZERLAND), OSKAR REINHART FOUNDATION W 854 *bis*

278 PEACHES, also called THE CRYSTAL BOWL *Fig. 132*

*c.* 1758–59

Canvas, 37 × 46

Signed: *Chardin*

Exh: Arts Décoratifs, 1936, no. 18; Gal. Heim, 1959, no. 16; Mus. Jacquemart-André, 1961, no. 12.

Lit: ■ *MON*: Guiffrey, 1907, no. 114; Barrelet, *GBA*, 1959, p. 311; ■ *GEN*: Huisman, *Connaissance des Arts*, June 1959, p. 74.

Prov: Eudoxe Marcille.

PRIVATE COLLECTION Part of W 794

279 SAYING GRACE

*c.* 1760–61

FIG. 130* CAT. NO. 275

'Répétition du tableau qui est au Cabinet du Roi, mais avec des changements.'

Exh: Salon, 1761, no. 42. (Sketched by Saint-Aubin in his *Livret du Salon*, Cabinet des Estampes, Paris.)

Lit: ■ *MON*: Normand, 1901, p. 65; Pascal & Gaucheron, 1931, p. 92; ■ *GEN*: de la Porte, 1761; Diderot, Salon, 1761 (1957 ed., I, pp. 74, 89, 125, 140); *Journal encyclopédique*, 1761; Goncourt, 1906, I, p. 138.

Prov: Fortier (lawyer, adviser to the King, senior notary), 1761; Fortier sale, 2 Apr. 1770, no. 43; perhaps Choiseul-Praslin sale, 18 Feb. 1793, no. 164 (to Charlier).

WHEREABOUTS UNKNOWN W 79 *bis*

280 BOTTLE OF BEER AND TWO GLASSES

*c.* 1760–68 (?)

Prov: *Inventaire Chardin*, 1779 (valued at 12 livres); not in Chardin sale catalogue, 1780.

WHEREABOUTS UNKNOWN W not listed

281 BOTTLE, SMALL LOAF, FRUIT

*c.* 1760–68 (?)

Prov: *Inventaire Chardin*, 1779 (valued at 6 livres). Not in Chardin sale catalogue, 1780.

WHEREABOUTS UNKNOWN W not listed

282 LANTERN AND PITCHER OF WATER

*c.* 1760–68 (?)

FIG. 131 CAT. NO. 276

Prov: *Inventaire Chardin*, 1779 (valued at 24 livres). Not in Chardin sale catalogue, 1780.

WHEREABOUTS UNKNOWN W not listed

283 HARE WITH FLOWERS AND ONIONS *Fig. 133*

*c.* 1760

Companion piece to no. 284

Canvas, 71 × 58

Signed: *Chardin Pt.*

Exh: Detroit, 1926, no. 10; New York, Seligmann, 1947, no. 12; Montreal, 1956, no. 18; Detroit, 1964.

Lit: ■ *MON*: Roger-Milès, *Rev. de l'Art*, 1925, XLVII, Suppl. p. 173 (repr.); Breuning, *Art Digest*, 1 Nov. 1947, p. 12; ■ *GEN*: Anon., *Allen Memor. Art Mus. Bull.*, II, no. 1, Mar. 1945, p. 11, 12 (repr.); Anon., *Art News*, Nov. 1947, p. 39; ■ *CAT*: Ratouis de Limay, 1914, p. 268; Walther, Jan. 1927, p. 43 (repr.); Detroit Inst., 1944, no. 30.

Prov: Desfriches, with comp. piece, 1774; Desfriches sale, 6–7 May 1834, no. 55 (idem); Mme Becq de Fouquières sale, 8 May 1925, no. 17 (idem, no. 18); M. Shuremtieff; purchased in 1926.

DETROIT, INSTITUTE OF ARTS W 717

284 PHEASANT AND GAME-BAG *Fig. 134*

1760

Companion piece to no. 283

Canvas, 72 × 58

Signed: *Chardin, 1760*

Exh: Gal. Pigalle, 1929, no. 6; Washington, 1948; Munich, 1958, no. 39.

Lit: ■ *MON*: Pilon, 1909, p. 48; Lasareff, 1947; ■ *GEN*: Ratouis de Limay, 1907, p. 31; Faré, 1962, p. 164; ■ *CAT*: Ratouis de Limay, 1914, p. 268; Berlin, Kaiser Friedrich-Mus., 1931, Dahlem, 1956, p. 13, 1960, p. 20, 1962, p. 19; no. 1944.

Prov: Desfriches (valued by him in 1774 at 200 livres with comp. piece); Desfriches sale, 6–7 May 1834, no. 55; Mme Becq. de

FIG. 132 CAT. NO. 278

Fouquières sale, 8 May 1925, no. 18 (idem, no. 17); Y. Perdoux; gift of Messrs. Thomas Agnew & Sons, 1925.

BERLIN-DAHLEM, STAATLICHE MUSEEN W 700

285 LAPWINGS *Fig. 135*

*c.* 1760–61

Companion piece to no. 286

Canvas, 71 × 56

FIG. 133 CAT. NO. 283

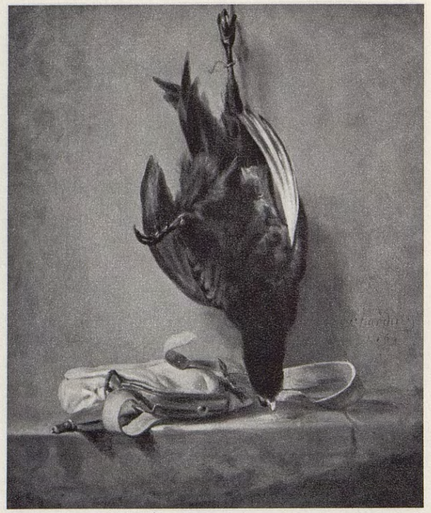

FIG. 134 CAT. NO. 284

Exh: Salon, 1761, no. 44. (Sketched by Saint-Aubin in his *Livret du Salon*.)
Lit: ■ *GEN*: Diderot, Salon, 1761 (1957 ed., I, p. 89, 125).
Prov: Silvestre (1761); Silvestre sale, 28 Feb. 1811, no. 15, with comp. piece (37 livres).
WHEREABOUTS UNKNOWN W 750

286 DEAD BIRDS, A HAM AND OTHER OBJECTS ON A SMALL TABLE

*c.* 1760–61
Companion piece to no. 285
Canvas, 71 × 56
Prov: See no. 285.
WHEREABOUTS UNKNOWN W 751

287 BASKET OF PEACHES *Fig. 136*

*c.* 1760

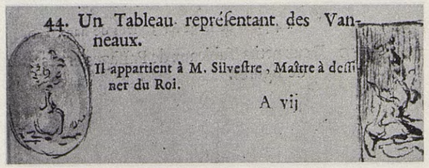


FIG. 135 *After the sketch by G. de Saint-Aubin*
*Right* CAT. NO. 285

Companion piece to no. 288
Canvas, 33 × 43
Exh: New York, Wildenstein, 1926, no. 12; New York, Wildenstein, 1930, no. 1.
Lit: ■ *MON*: Jourdain, 1949, p. 56 (repr.); Denvir, 1950, pl. 28;, Rosenberg, 1963, p. 41 (repr.); ■ *CAT*: Chester Dale Coll., 1953, p. 20; Nat. Gall., Washington, 1965, no. 741.
Prov: Marquis de Biron; Mr. & Mrs. Chester Dale, New York; bequest, 1943.
WASHINGTON, NATIONAL GALLERY OF ART, CHESTER DALE COLLECTION W 798

288 SILVER GOBLET, BASKET OF PLUMS, PEARS AND CHERRIES *Fig. 138*

*c.* 1760
Companion piece to no. 287
Canvas, 33 × 43
Exh: New York, Wildenstein, 1926, no. 13; Cambridge, Mass., 1929, no. 10; Boston, 1939, no. 16; Pittsburgh, 1951, no. 83; Montreal, Quebec, Ottawa, Toronto, 1961–2.
Lit: ■ *GEN*: Hendy, *Boston Mus. Bull.*, 1931, p. 109.
Prov: Marquis de Biron; John T. Spaulding; Bequest, 1948.
BOSTON, MUSEUM OF FINE ARTS W 853

289 PEAR, GLASS OF WATER, PEAR OR PEELED LEMON, WALNUTS *Fig. 137*

*c.* 1760
Canvas, 45 × 55
Signed: *J.-S. Chardin*
Exh: Gal. Heim, 1959, no. 3; Mus. Jacquemart-André, 1961, no. 13; London, R. Academy, 1967–8, no. 141.
Lit: ■ *MON*: Guiffrey, 1907, no. 148; ■ *GEN*: Veronesi, *Emporium*, 1959, p. 266.
Prov: Eudoxe Marcille.
PRIVATE COLLECTION W 829

290 SILVER GOBLET, GRAPES AND PEACHES *Fig. 139*

*c.* 1760
Canvas, 44 × 55
Signed: *J. S. Chardin*
Exh: Gal. Heim, 1959, no. 2; Mus. Jacquemart-André, 1961, no. 14; London, R. Academy, 1967–8, no. 140.
Lit: ■ *MON*: Guiffrey, 1907, no. 148; Furst, 1911, p. 126; ■ *GEN*: Goncourt, 1906, I, p. 106.
Prov: Eudoxe Marcille.
PRIVATE COLLECTION W 875

291 SILVER GOBLET, APPLES, CHESTNUTS AND BOWL *Fig. 140*

*c.* 1760
Companion piece to no. 292



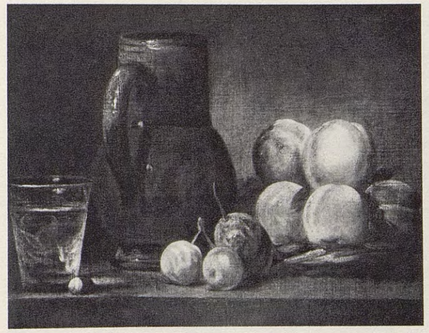

FIG. 136* CAT. NO. 287

Canvas, 33 × 41
Signed: *Chardin*
Exh: Rotterdam, 1954, no. 48; Réserves du Louvre, 1960, no. 576; Vienna, 1966, no. 11.
Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 128; Guiffrey, 1907, no. 88; Pilon, 1909, p. 100; Furst, 1911, p. 122; Pascal & Gaucheron, 1931, p. 140; Ridder, 1932, pl. XXI; Jourdain, 1949, p. 3 (repr.); Denvir, 1950, pl. 31; Ponge, *Art de France*, III, 1963, p. 253; Rosenberg, 1963, p. 42 (repr.); Huyghe, *Jardin des Arts*, Apr. 1965, p. 9 (repr.); ■ *GEN*: Burger, *GBA*, 1860, II, p. 235; George, *Studio*, 1932, I, p. 3; Hirsch, *Le Dessin*, Dec. 1938, p. 316; Anon., *Figaro Litt.*, 20 Aug. 1964, p. 15; ■ *CAT*: Brière, 1924, no. 113.
Prov: La Caze; Bequest, 1869.
PARIS, LOUVRE W 834

292 PEARS, WALNUT, GLASS OF WINE AND KNIFE *Fig. 141*

Companion piece to no. 291

FIG. 137 CAT. NO. 289

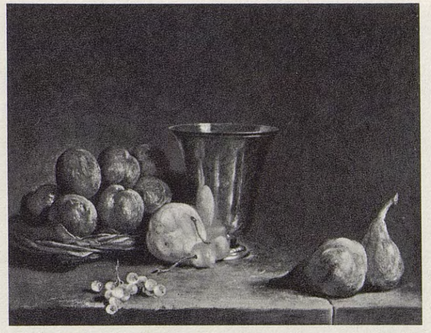

FIG. 138* CAT. NO. 288

Canvas, 33 × 41
Signed: *Chardin*
Exh: Rotterdam, 1954, no. 47; Réserves du Louvre, 1960, no. 575.
Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 128; Guiffrey, 1907, no. 85; Furst, 1911, p. 122; Ridder, 1932, pl. XXIV; Jourdain, 1949, p. 5 (repr.); Barrelet, *GBA*, 1959, I, p. 309; ■ *GEN*: Larguier, *Formes et couleurs*, 1946, no. 1, p. 11; ■ *CAT*: Brière, 1924, no. 112.
Prov: See no. 291.
PARIS, LOUVRE W 828

293 THREE APPLES, also called THE SILVER GOBLET *Fig. 142*

*c.* 1760
Replica of no. 291
Canvas, 36 × 45
Signed: *Chardin*

FIG. 139 CAT. NO. 290

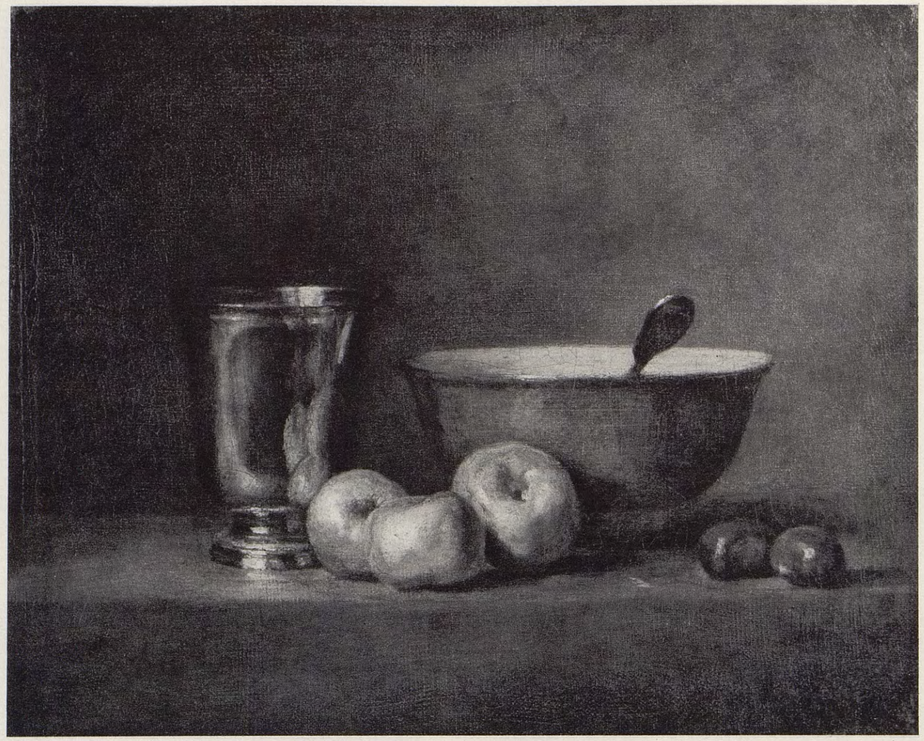

FIG. 140★

Exh: Gal. Georges Petit, 1907, no. 42; Gal. Pigalle, 1929, no. 38; London, Royal Northern Hospital, 1933, no. 37.

Lit: Guiffrey, 1907, no. 207; Pilon, 1909, pp. 54–5; Pascal & Gaucheron, 1931, p. 140; ■ *GEN*: Bibesco, *Renaissance*, 1933, p. 132.

Prov: Baron Henri de Rothschild.

DESTROYED IN LONDON, 1939/40 W 835

294 SILVER GOBLET, APPLES, BRIOCHE, PATE AND HAZEL NUTS *Fig. 143*

*c.* 1760

Canvas, 31 × 40

Signed: *Chardin*

Lit: ■ *MON*: Guiffrey, 1907, no. 171; Furst, 1911, p. 127.

Prov: Comte d'Houdetot sale, 12–14 Dec. 1859, no. 31; Charles Stern sale, 8–10 June 1899, no. 318; L. Michel-Lévy sale, 17–18 June 1925, no. 129; Baron Maurice de Rothschild.

PREGNY (SWITZERLAND), BARON EDMOND DE ROTHSCHILD W836

295 SILVER GOBLET, APRICOTS, CHERRIES, PEAR AND CARAFE *Fig. 144*

*c.* 1760–61

Companion piece to no. 296

Canvas, 44 × 49

Signed: *Chardin*

Engr: J. de Goncourt

Exh: New York, Knoedler, 1920, nos. 3, 4; New York, Wildenstein, 1926, no. 15; Springfield, Mass., 1933, no. 40; New York, Harriman Gal., 1936, no. 1; New York, Wildenstein, 1958, no. 25; Los Angeles, 1961, p. 19.

Lit: ■ *MON*: Rogers, *St-Louis Mus. Bull.*, Oct. 1935, p. 52; Nemilova, 1961, pl. 15; ■ *GEN*: Anon., *Art News*, 2 Nov. 1935, p. 9; Anon., *Arts*, Nov. 1958, p. 47 (repr.).

Prov: Laperlier sale, 11–13 Apr. 1867, no. 16; Laurent Richard sale, 7 Apr. 1873, no. 2; Laurent Richard sale, 23–25 May 1878, no. 91; Philippe Rousseau; Baron de Beurnonville; E. Borthon, Dijon, 1890, no. 15; M. d'Hotelans, Chateau de Novillars, near Besançon.

ST. LOUIS (U.S.A.), CITY ART MUSEUM W 766

FIG. 141★

CAT. NO. 292

296 MELON, also called THE PEWTER PITCHER *Fig. 146*

*c.* 1760

Companion piece to no. 295. Fragment of a larger painting.

Canvas, 45 × 39

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 364; Gal. Georges Petit, 1907, no. 39; Gal. Pigalle, 1929, no. 37.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 46; Guiffrey, 1907, no. 206; Furst, 1911, p. 129; Pascal & Gaucheron, 1931, p. 140; Wildenstein, *GBA*, Dec. 1933, p. 379; Lasareff, 1947.

Prov: Laperlier sale, 11–13 Apr. 1867, no. 15; Baron Henri de Rothschild.

DESTROYED IN LONDON, 1939/40 W 780

297 THE BASKET OF STRAWBERRIES *Pl. 46*

*c.* 1760–61

Canvas, 37 × 45

Signed: *Chardin*

Exh: Salon, 1761, part of no. 46 (Sketched by Saint-Aubin in his *Livret du Salon*); Palais National des Arts, 1937, no. 141; Gal. Heim, 1959, no. 19; Mus. Jacquemart-André, 1961, no. 10.

Lit: ■ *MON*: Guiffrey, 1907, no. 143; Furst, 1911, p. 126; Barrelet, *GBA*, 1959, I, p. 309; M.G., *Du*, Dec. 1960, p. 32 (repr.); ■ *GEN*: Diderot, Salon, 1761 (1957 ed., I, p. 89); Florisoone, 1948, pl. 71; Thuillier & Chatelet, 1964, p. 203, 206 (repr.).

Prov: Eudoxe Marcille.

PRIVATE COLLECTION W 774

298 CUT MELON *Pl. 43*

1760

Companion piece to no. 299

Canvas, oval, 57 × 51

Signed: *Ch. 1760*

FIG. 142 CAT. NO. 293

FIG. 143 CAT. NO. 294

FIG. 144 CAT. NO. 295

Different from no. 300 (similar subject sketched by Saint-Aubin).

Exh: Gal. Georges Petit, 1907, no. 43; Gal. Pigalle, 1929, no. 34; London, R. Academy, 1932, no. 179 (Comm. Cat. no. 155); Gal. Charpentier, 1951, no. 32; Rotterdam, 1954, no. 46.

Lit: ■ *MON*: Guiffrey, 1907, no. 204; Pascal & Gaucheron, 1931, p. 138; Jourdain, 1949, p. 53 (repr.); Barrelet, *GBA*, 1959, I, p. 308; ■ *GEN*: Faré, 1962, I, p. 164; Adhémar, *GBA*, 1968, p. 232.

Prov: (Montaleau ?) sale, 19 July 1802, no. 25 (with comp. piece); C. Marcille sale, 6–7 Mar. 1876, no. 16 (idem, no. 17); Baron Henri de Rothschild.

PRIVATE COLLECTION Part of W 777

299 JAR OF APRICOTS, also called A DESSERT *Pl. 42*

1760

Companion piece to no. 298

Canvas, oval, 57 × 51

Signed: *Chardin, 1760*

Different from no. 301 (similar subject sketched by Saint-Aubin).

Exh: Gal. Pigalle, 1929, no. 33; London, R. Academy, 1932, no. 175 (Comm. Cat. no. 154); Geneva, 1951, no. 9; Fort Worth, 1954, no. 10; Chicago, 1955, no. 6; Columbus, 1965 (no. cat.); London, R. Academy, 1967–8, no. 142.

Lit: ■ *MON*: Guiffrey, 1907, no. 203; Pascal & Gaucheron, 1931, p. 137; Barrelet, *GBA*, 1959, I, p. 309; ■ *GEN*: Anon., *Art Quarterly*, 1962, p. 170 (repr.); Faré, 1962, I, p. 164; Anon., *GBA*, Feb. 1963, suppl. 14 (repr.), no. 65; Adhémar, *GBA*, 1968, p. 232.

Prov: (Montaleau ?) sale, 19 July 1802, no. 25 (with comp. piece); C. Marcille sale, 6–7 Mar. 1876, no. 17 (idem, no. 16); Baron Henri de Rothschild; Leigh Block, Chicago; acquired in 1962.

TORONTO, ART GALLERY Part of W 767

300 CUT MELON *Fig. 145*

*c.* 1760–61

Companion piece to no. 301

Canvas, oval, 57 × 51

Exh: Salon, 1761, no. 45 (Sketched by Saint-Aubin in his *Livret du Salon*).

Lit: ■ *GEN*: Diderot, Salon, 1761 (1957 ed., I, p. 89).

Prov: de Roëttiers, goldsmith to the King (1761); neither this picture, nor the comp. piece, appear in the de Roëttiers sale, 1778; under no. 239 appears *Panier de prunes* (this cat. no. 320).

WHEREABOUTS UNKNOWN Part of W 777

301 JAR OF APRICOTS, also called DESSERT *Fig. 145*

Before 1761

Companion piece to no. 300

Canvas, oval, 57 × 51

Exh: Salon, 1761, no. 45 (Sketched by Saint-Aubin in his *Livret du Salon*).

Prov: See no. 300.

WHEREABOUTS UNKNOWN Part of W 767

FIG. 145 *After the sketch by G. de Saint-Aubin* CAT. NOS. 300, 301

*Left Cat. No. 301* *Right Cat. No. 300*

302 CUT MELON AND OTHER FRUIT *Fig. 147*

*c.* 1760

Canvas, oval, 60 × 52

Signed: *Chardin*

Exh: Gal. Martinet, 1860, no. 107; London, R. Academy, 1954–5, no. 223; Réserves du Louvre, 1960, no. 574; Vienna, 1966, no. 13.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, p. 124; Guiffrey, 1907, no. 87; Pascal & Gaucheron, 1931, p. 138; Ridder, 1932, pl. XXVI; Rosenberg, 1963, p. 36 (repr.); ■ *GEN*: Godfrey, *Studio*, 1955, p. 64 (repr.); ■ *CAT*: Brière, 1924, no. 105.

Prov: La Caze; Bequest, 1869.

PARIS, LOUVRE W 778

303 BOOKS AND PAPERS ON A TABLE

*c.* 1760

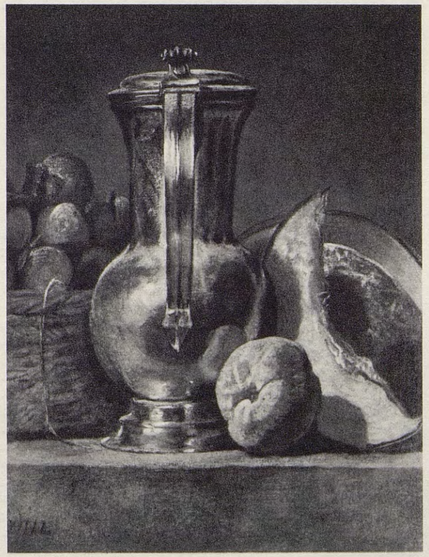

FIG. 146 CAT. NO. 296

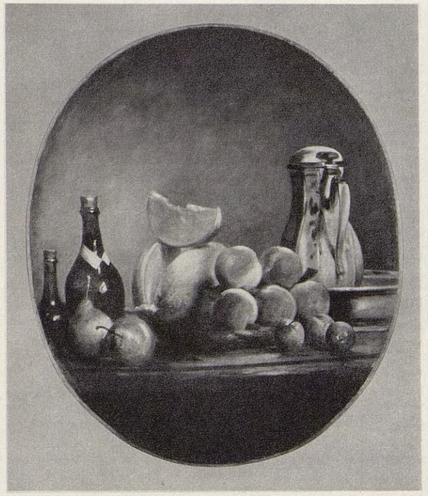

FIG. 147 CAT. NO. 302

Canvas, round, diameter 26

Prov: Sale Cochin *fils*, 21 June 1790, no. 5.

WHEREABOUTS UNKNOWN W 1154

304 FRUIT, FLOWERS AND A CUCUMBER

*c.* 1760

Prov: *Inventaire Chardin*, 1779 (valued at 6 livres).

WHEREABOUTS UNKNOWN W 1104

305 SMOKER'S CASE, PIPES AND DRINKING VESSELS *Pl. 45*

*c.* 1760–63

Canvas, 32 × 42

Signed: *Chardin*

True title apparently 'La Tabagie'; Chardin owned *une Tabagie*, a smoker's kit (Inventory after the death of his first wife, 1737).

Exh: Copenhagen, 1935, no. 29; Petit-Palais, 1946, no. 98; Orangerie, 1952, no. 78; The Hague, 1966, no. 36; Orangerie, 1966, no. 37.

Lit: ■ *MON*: Normand, 1901, p. 38; Guiffrey, 1907, no. 80; Furst, 1911, p. 122; Pascal & Gaucheron, 1931, p. 137 (repr.); Ridder, 1932, p. 39, pl. XXV; Florisoone, 1938 (repr.); Furst, *Connoisseur*, 19 Aug. 1940, p. 17 (repr.); Goldschmidt, 1945, fig. 50; Lasareff, 1947; Jourdain, 1949, p. 1 (repr.); Wildenstein, *GBA*, Feb. 1959, p. 104 (repr.); Rosenberg, 1963, pp. 6, 84 (repr.), 85 (repr.), 88, 94 (repr.); Huyghe, *Jardin des Arts*, Apr. 1965, p. 9; ■ *GEN*: Huyghe, *Beaux-Arts*, 1935, no. 138, p. 3; Pouthas, *Renaissance*, 1936, p. 11; Huyghe, 1946, II, p. 194; Jakovsky, *Art de France*, 1946, no. 4, p. 19; Chamson, *Du*, Sept. 1947, p. 14;

Florisoone, 1948, pl. 70; Sterling, 1952, pl. 74; Faniel, 1959, II, p. 219 (repr.); Bazin, 1957, 1960, p. 296 (repr.); Adhémar, 1960, III, p. 457; Faure, 1964, p. 117, fig. 129; Thuillier & Chatelet, 1964, p. 206; ■ *CAT*: Brière, 1924, no. 101.

Prov: Fr. Castillon sale, 21 Jan. 1853, no. 115; Laperlier sale, 11–13 Apr. 1867, no. 24 (bought for the Louvre); Napoléon III.

PARIS, LOUVRE W 1099

306 BACKGAMMON-BOARD, PURSE AND TRUMPET

*c.* 1760 (?)

Chardin owned, from 1737, a backgammon set, described in the inventory after the death of his first wife.

Lit: ■ *MON*: Wildenstein, *GBA*, Feb. 1959, p. 105.

Prov: *Inventaire Chardin*, 1779 (valued at 24 livres).

WHEREABOUTS UNKNOWN W 1153

307 JAR OF OLIVES *Pl. 44*

1760

Canvas, 68 × 95

Signed: *Chardin, 1760*

Exh: Salon, 1763, no. 58 (un tableau de fruits), no. 309 or no. 60 (autre tableau de fruits), no. 315; Gal. Martinet, 1860, no. 105; Bordeaux, 1958, no. 6; Réserves du Louvre, 1960, no. 569.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 125; Guiffrey, 1907, no. 82; Pilon, 1909, pp. 58, 101; Furst, 1911, p. 122; Ridder, 1932, pl. XVII; Goldschmidt, 1945, fig. 8; Jourdain, 1949, p. 4 (repr.); Barrelet, *GBA*, 1959, I, p. 309; Rosenberg, 1963, pp. 13, 14, 62 (repr.), 64 (repr.), 65; ■ *GEN*: Diderot, Salon, 1763 (1957 ed., I, pp. 171, 222); Mantz, *GBA*, 1870–1, p. 17; Adhémar, 1960, III, p. 457; Faré, 1962, p. 164; Bazin, 1964, p. 204 (repr.); Thuillier & Chatelet, 1964, p. 206; ■ *CAT*: Brière, 1924, no. 107.

Prov: La Caze; Bequest, 1869.

PARIS, LOUVRE W 786

308 A LUNCHEON

(Pêches, Raisins, etc. sur une table)

1761

Canvas, 37 x 45

Signed: *Chardin, 1761*

Prov: P.-H. Lemoyne sale, 19 May 1828, no. 62

WHEREABOUTS UNKNOWN W 814

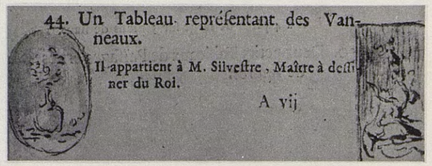


FIG. 148 *After the sketch by G. de Saint-Aubin*
*Left* CAT. NO. 310

309 FRUIT STILL-LIFE

*c.* 1762–63

Companion piece to no. 314

Exh: Salon 1763, no. 58; 'Un tableau de fruits. Un autre représentant *le bouquet*. Ces deux tableaux appartiennent à M. le comte de Saint Florentin.'

Lit: ■ GEN: Diderot, Salon 1763, (1957 ed. I, pp. 170–1).

Prov. Comte de Saint-Florentin (1763)

WHEREABOUTS UNKNOWN W 879 *bis*

310 VASE OF FLOWERS *Fig. 148*

*c.* 1760–61

One of the pictures exhibited at the Salon, 1761 (no. 46) recognisable from the sketch by Saint-Aubin in his *Livret du Salon*.

At one time mistakenly identified with the similar painting in the Salon, 1763.

WHEREABOUTS UNKNOWN Part of W 1102

311 FLOWERS IN AN EARTHENWARE VASE

*c.* 1760–61

Prov: *Inventaire Chardin*, 1779 (valued at 6 livres).

WHEREABOUTS UNKNOWN W 1105

312 VASE OF FLOWERS

*c.* 1760–61

Prov: *Inventaire Desfriches*, 1774; see Ratouis de Limay, *Desfriches*, 1914, p. 268. 'Estimé 48 livres' (me revient à 42).

WHEREABOUTS UNKNOWN W not listed

313 CARNATIONS, TUBEROSES AND SWEET PEAS IN WHITE PORCELAIN VASE WITH BLUE FLOWER DECORATION *Pl. 47*

*c.* 1760–63

Canvas, 44 × 36

Exh: Chartres, 1858, no. 60, and 1869, no. 19; Gal. Pigalle, 1929, no. 9; London, R. Academy, 1932, no. 204 (Comm. cat. no. 157); Orangerie, 1952, no. 79; Rotterdam, 1954, no. 50; The Hague, 1966, no. 35; Orangerie, 1966, no. 36; London, R. Academy, 1967–8, no. 138.

Lit: ■ *MON*: Pilon, 1909, p. 54; Wildenstein, *GBA*, Dec. 1933, p. 373; Anon., *Beaux-Arts*, 4 June 1937, no. 231, p. 1; Anon., *Apollo*, 1938, XXVII, pp. 176 (repr.), 225; Jourdain, 1949, p. 48, (repr.); Wildenstein, *GBA*, Feb. 1959, p. 105; M.G., *Du*, Dec. 1960, p. 35 (repr.); Nemilova, 1961, pl. 14; Rosenberg, 1963, pp. 70 (repr.), 75, 85; ■ *GEN*: Goncourt, 1906, I, p. 107; Henriot, *L'Amour de l'Art*, 1925, p. 2 (repr.); Bazin, *L'Amour de l'Art*, Jan. 1932, p. 22 (repr.); Wildenstein, *GBA*, Jan. 1932, p. 55; Sterling, 1952, pl. 72; Mackintosh, *Scot. Art Review*, 1953, no. 4, p. 8 (repr.); Lot, *Rev. fr. Elite europ.*, 1954, no. 60, p. 13 (repr.); C.Z., *Emporium*, 1955, CXXI, p. 91 (repr.); Huisman, *Connaissance des arts*, 1959, no. 88, p. 81 (repr.); Thuillier & Chatelet, 1964, p. 206; ■ *CAT*: Henriot, 1926, I, pp. 53, 55 (repr.); Edinburgh, 1957, no. 1883.



Prov: Aved sale, 24–27 Nov. 1766, no. 136; listed in the Aved estate inventory: 'no. 66, . . . Des fleurs dans un vase de porcelaine, tableau de M. Chardin, prisé 15 livres'; C. Marcille sale, 6–7 Mar. 1876, no. 18; E. Borthon, Dijon, 1890, no. 17; d'Hotelans, Besançon; D. David-Weill; Cowan Smith Bequest, 1937.

EDINBURGH,
NATIONAL GALLERY OF SCOTLAND Part of W 1102

314 THE BOUQUET

*c.* 1762–63

Companion piece to no. 309

Exh: Salon, 1763, no. 59.

Lit: ■ *GEN*: de la Cour, 1763, p. 37; Diderot, Salon, 1763 (1957 ed., I, pp. 170–1).

Prov: Comte de Saint-Florentin, 1763.

WHEREABOUTS UNKNOWN W 1103

315 FRUIT STILL-LIFE

*c.* 1762–63

Exh: Salon, 1763, no. 60.

Lit: ■ *GEN*: Diderot, *Salon 1763* (1957 ed., I, pp. 170–1).

Prov: Abbé Pommyer (1763).

WHEREABOUTS UNKNOWN W 879 ter.

316/317 TWO FRUIT STILL-LIFES

('Oranges, pêches, groupées sur une table, ces deux pendants sont précieux et frais.')

*c.* 1760–63

Canvas, 16 × 16

Prov: Carpentier (architect) sale, 14 Mar. 1774, no. 47.

WHEREABOUTS UNKNOWN W 789, 789 *bis*

318/319 TWO FRUIT STILL-LIFES

(Peaches; Goblet and Apples)

*c.* 1760–63

Prov: *Inventaire Desfriches*, 1774; see Ratouis de Limay, *Desfriches*, 1914, p. 268: 'Estimés 150 livres (me coûtent 60).' Not in the Desfriches sale, 1784.

WHEREABOUTS UNKNOWN W not listed

320 BASKET OF PLUMS, TWO PEACHES AND A PEAR

*c.* 1762–63

Canvas, 32 × 64

Prov: Sale of Roëttiers, goldsmith to the King, 19 Jan. 1778, no. 239.

WHEREABOUTS UNKNOWN W 855

321 SILVER GOBLET, PEACHES AND GRAPES *Fig. 149*

*c.* 1762–63

Canvas, 34 × 42

Signed: *Chardin*

Exh: Salon, 1763, no. 62; Amsterdam, 1926, no. 18.

FIG. 149 CAT. NO. 321

Lit: ■ *MON*: Guiffrey, 1907, no. 180; Furst, 1911, p. 127; Lasareff, 1947; ■ *GEN*: Diderot, Salon, 1763 (ed. 1957, I, p. 171); Faré, 1962, p. 164.

Prov: J.-B. Lemoyne sale, 10 Aug. 1778, no. 26; Aubert sale, 2 Mar. 1786, no. 56; Comtesse de Croismare, Folie de Monfermeil; Maurice Massignon; Charles Masson (1931).

PRIVATE COLLECTION W 793

322 FRUIT, PORCELAIN JUG AND GLASSES *Pl. 48*

1763

Companion piece to no. 323

Canvas, 47 × 57

Signed: *Chardin, 1763* (rather than 1743)

Exh: Arts Décoratifs, 1936, no. 19; San Francisco, 1949, no. 7; London, R. Academy, 1967–8, no. 143.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 126; Schefer, 1904, p. 97 (repr.); Guiffrey, 1907, no. 86; Pilon, 1909, p. 153 (repr.); Furst, 1911, p. 122; Ridder, 1932, p. 44, pl. XIX; Jourdain, 1949, p. 8 (repr.); Barrelet, *GBA*, 1959, pp. 306, 309; ■ *GEN*: Diderot, *Salon 1763* (1957 ed., I, pp. 170–1); Leprieur, *GBA*, 1909, I, p. 135; Anon., *Art News*, no. 6, 1949, p. 30; Adhémar, 1960, III, p. 457; Faré, 1962, p. 164; ■ *CAT*: Brière, 1924, no. 106.

Prov: Eveillard de Livois, 1791; Gamba sale, 17 Dec. 1811, no. 55; La Caze; Bequest, 1869.

PARIS, LOUVRE W 865

323 A DESSERT *Pl. 49*

Decanter, Porcelain bowl, Brioche

1763

Companion piece to no. 322

Canvas, 47 × 56

Signed: *Chardin, 1763*

Exh: Petit-Palais, 1946, no. 100; Bibliothèque Nationale, 1965, no. 289; Vienna, 1966, no. 14.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 127; Guiffrey, 1907, no. 89; Furst, 1911, p. 122; Ridder, 1932, pl. XX; Goldschmidt, 1945, fig. 40; Jourdain, 1949, p. 54 (repr.); Barrelet,

FIG. 150 CAT. NO. 334

*GBA*, 1959, p. 310; Wildenstein, *GBA*, Feb. 1959, p. 103 (repr.), 105; M.G., *Du*, Dec. 1960, p. 36 (repr.); Rosenberg, 1963, pp. 4, 14, 38 (repr.), 75; ■ *GEN*: Diderot, *Salon, 1763* (1957 ed., I, pp. 170–1); Mantz, *GBA*, 1870–1, p. 17; Roger-Marx, *Formes et couleurs*, 1946, I, p. 33; Bruguière, 1956–7, p. 288 (repr.); Maugis, *Jardin des Arts*, 1958, no. 50, p. 74; Faré, 1962, I, p. 164, II, no. 365 (repr.); Faure, 1964, p. 116, fig. 128; ■ *CAT*: Sentout, 1791, no. 222 *bis*; Brière, 1924, no. 109.

Prov: See no. 322.

PARIS, LOUVRE W 1090

324/325 TWO PAINTINGS

*c.* 1763

Canvas, 58 × 47

Exh: Perhaps two of the 'three paintings under the same number, of which one is oval . . .' (W 697 – this cat. no. 337), exhibited in the Salon, 1765, no. 48.

Prov: Anon. sale (Duquesne), 19 Dec. 1771, no. 2.

WHEREABOUTS UNKNOWN W 1231, 1232

326 FRUIT STILL-LIFE

*c.* 1763

Canvas, 38 × 45 (?)

Exh: Salon, 1763, no. 61: 'Deux autres tableaux représentant l'un des *Fruits*, l'autre le *Débris d'un déjeuner*. Ces deux tableaux sont du Cabinet de M. Silvestre, de l'Académie Royale de peinture et maître à dessiner de S.M . . .'.

WHEREABOUTS UNKNOWN W 879 quater

327 REMAINS OF A LUNCH, also called PREPARATIONS FOR A LUNCH *Pl. 50*

1763

Replica of no. 258 (1756)

Canvas, 38 × 45

Signed: *Chardin, 1763*

Engr: E. Deschamps

Exh: Salon, 1763, no. 61; Gal. Martinet, 1860, no. 361; Louvre, 1945, no. 85; Petit-Palais, 1946, no. 99; London, Wildenstein, 1955, no. 214; Besançon, 1956, no. 48; Munich, 1958, no. 40; Réserves du Louvre, 1960, no. 572; Vienna, 1966, no. 16.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 128; Guiffrey, 1907, no. 81; Pilon, 1909, pp. 56 (repr.), 105; Furst, 1911, p. 122; Ridder, 1932, p. 54, pl. XVIII; Goldschmidt, 1945, fig. 49; Jourdain, 1949, p. 9 (repr.); Wildenstein, *GBA*, Feb. 1959, p. 102 (repr.); Ponge, 1963, III, p. 253; Rosenberg, 1963, p. 63, 69 (repr.); ■ *GEN*: *Mercure de Fr.*, L'extraordinaire, Sept. 1763, p. 37; de la Cour, 1763, p. 37; Diderot, *Salon, 1763* (1957 ed., I, pp. 170–222; Gillet, 1929, p. 61, 69 (repr.); Adhémar, 1960, III, p. 457; Schönberger-Soehner, 1960, pl. XL; Faré, 1962, I, p. 164, II, no. 366 (repr.); ■ *CAT*: Brière, 1924, no. 111.

Prov: Silvestre, 1763; apparently not in the sale of 1811 (perhaps no. 17?, with comp. piece); La Caze; Bequest, 1869.

PARIS, LOUVRE W 1060

328 VARIOUS PICTURES

*c.* 1763

Chardin exhibited at the Salon, 1763, under no. 62, several paintings without designation: some identifiable with pictures previously listed.

NOT IDENTIFIED W 1230

329/330/331/332 FOUR SEASCAPES

*c.* 1760–67

Round (each 16 × 16 squared-up)

Perhaps by Chardin's son, who was last heard of in 1767.

Prov: Sale of Carpentier (architect to the King), 14 Mar. 1774, no. 58.

WHEREABOUTS UNKNOWN W 385

333 BASKET OF PLUMS, WALNUTS, CURRANTS AND CHERRIES *Fig. 152*

*c.* 1764–65

Canvas, 32 × 40

Signed: *Chardin*

FIG. 151 CAT. NO. 335



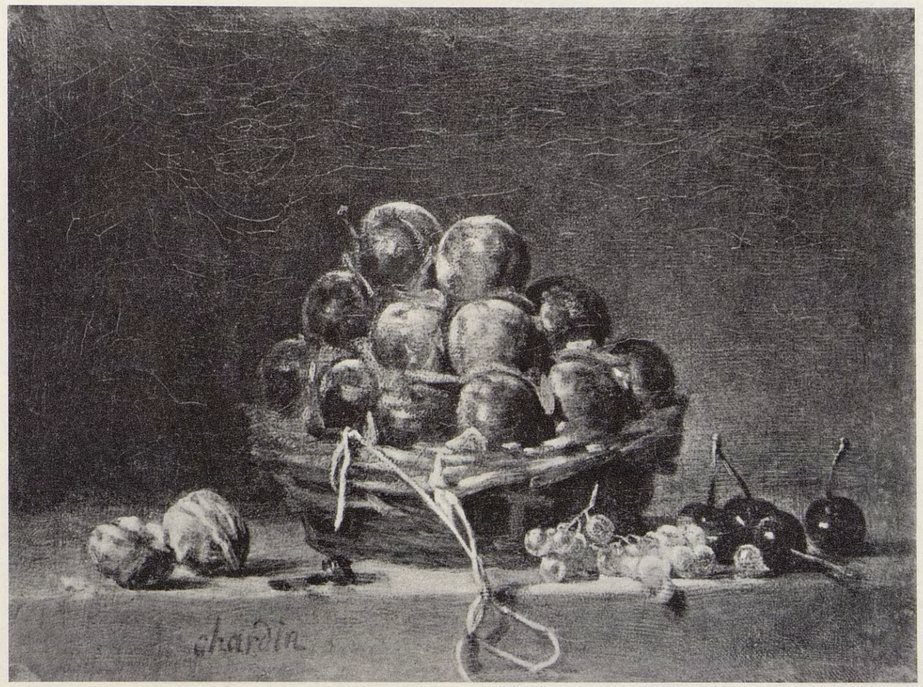

FIG. 152 CAT. NO. 333

Exh: Salon, 1765, no. 49; Gal. Martinet, 1860, no. 108.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 128; Schefer, 1904, p. 64; Guiffrey, 1907, no. 142; Florisoone, 1938 (repr.); Lasareff, 1947; ■ *GEN*: Diderot, Salon, 1765 (1875–7 ed., X, p. 299; 1957 ed., II, pp. 26, 114).

A picture very near in subject: *Les Prunes*, signed on the left of the nuts and not on the right (canvas, 35 × 40) was in the 'Exhibition of the 18th century', Copenhagen, 1935, no. 33; and in the 'Exposition des Chefs-d'Oeuvre de l'Art français', Paris, 1937, no. 144 (Private Collection).

Prov: Eudoxe Marcille.

PRIVATE COLLECTION W 850

334 PEACHES, NUTS, PEAR AND GRAPES *Fig. 150*

*c.* 1764–65

Canvas, 32 × 40

We have been unable to re-inspect this picture.

Lit: ■ *GEN*: Guiffrey, 1907, no. 144; Furst, 1911, p. 126.

PRIVATE COLLECTION W 801

335 WHITE TEAPOT, GRAPES, PEAR AND CHESTNUTS *Fig. 151*

1764

Canvas, 32 × 40

Signed: *Chardin, 1764*

Exh: New York, Metrop. Mus., 1935–6, no. 23; New York, Seligmann, 1947.

Lit: ■ *MON*: Furst, 1911, p. 134; Breuning, *Art Digest*, 1 Nov. 1947, p. 12; ■ *GEN*: Downes, *Atlantic Monthly*, Oct. 1888, p. 501; Anon., *Beaux-Arts*, 1935, no. 153, p. 1; Faré, 1962, p. 164; ■ *CAT*: Boston Mus., 1921, no. 191; Boston Mus., 1964, p. 255 (repr.).

Prov: Baron de Beurnonville sale, 21–22 May 1883, no. 7; Martin Brimmer; given to the museum, 1883.

BOSTON, MUSEUM OF FINE ARTS W 870

336 BASKET OF GRAPES, LADY-APPLES, CAKES AND PEAR *Fig. 153*

1764

Canvas, 32 × 40

Signed: *Chardin, 1764*

Exh: Salon, 1765, no. 49; London, R. Academy, 1954–5, no. 225.

Lit: ■ *MON*: Guiffrey, 1907, no. 37; Furst, 1911, p. 120; Rosenberg, 1963, p. 71 (repr.); ■ *GEN*: Diderot, *Salon, 1765* (1875–7 ed., X, p. 299; 1957–63 ed., II, pp. 25–6, 114); Faré, 1962, p. 164; Vergnet-Ruiz, 1962, p. 230; ■ *CAT*: Sentout, 1791, no. 222 ter.; Jouin, 1881, no. 32.

Prov: Eveillard de Livois.

ANGERS, MUSEUM W 866

337 STILL-LIFE WITH WHITE CLOTH AND WILD DUCK, also called REFRESHMENTS *Pl. 51*

1764

Canvas, oval, 153 × 97

Signed: *Chardin, 1764*

Exh: Salon, 1765, no. 48; Arts Décoratifs, 1878, no. 38; Baltimore, 1945; Cambridge, Mass., 1947; Indianapolis, 1965, no. 4.

FIG. 153 CAT. NO. 336

FIG. 154 CAT. NO. 338

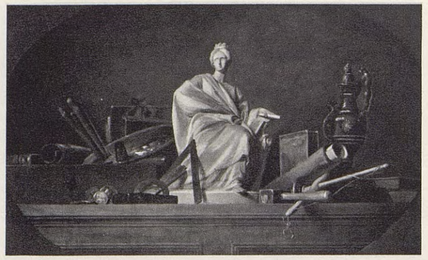

FIG. 155 CAT. NO. 339

Lit: ■ *MON*: Anon., *Art News*, 1946, p. 47; Guiffrey, 1907, no. 117; Furst, 1911, p. 124; Anon., *Art Quarterly*, 1946, IX, p. 82; Anon., *Ill. Art Digest*, June 1946, p. 11; Denvir, 1950, pl. 29; Robinson, *Life*, 2 May 1955, p. 125 (repr.); Barrelet, *GBA*, 1959, I, p. 309; ■ *GEN*: Diderot, *Salon 1765* (1875–7 ed., X, p. 302; 1957–63 ed., II, pp. 25–6, 113); Frankfurter, *Art News*, Feb. 1949, p. 27; Anon., *Art News*, Sept. 1958, p. 28; ■ *CAT*: Robinson, 1958, p. 37, no. 1946–02.

Prov: Gustave Rothan; Doucet sale, 5–8 June 1912, no. 137; John W. Simpson, New York; acquired by Springfield Museum, 1946.

SPRINGFIELD (MASS.), U.S.A., MUSEUM OF FINE ARTS W 697

338 BASKET OF GRAPES, PEARS, LADY-APPLE AND CHESTNUTS *Fig. 154*

1765

Canvas, 33 × 41

Signed: *Chardin, 1765*

Exh: Perhaps Salon, 1765, no. 48; Orangerie, 1931, no. 6; Bordeaux, 1958, no. 7.

Lit: ■ *MON*: Guiffrey, 1907, no. 36; Furst, 1911, p. 119; ■ *GEN*: Vergnet-Ruiz & Laclotte, pp. 84, 230; ■ *CAT*: Mus. de Picardie, 1911, no. 140.

Prov: Lavalard; gift of MM. Lavalard, of Roye, 1890.

AMIENS, MUSEE DE PICARDIE W 867

339 ATTRIBUTES OF THE ARTS *Fig. 155*

1765

Canvas, 91 × 145 (originally 125 square, size changed in the 18th century)

Signed: *Chardin, 1765*

Exh: Salon, 1765, no. 46; Louvre, 1960, no. 571.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 58; Fourcaud, 1900, p. 16; Normand, 1901, p. 36–7; Schèfer, 1904, p. 88; Guiffrey, 1907, no. 72; Pilon, 1909, p. 69; Furst, 1911, p. 121; Pascal & Gaucheron, 1931, p. 95; Ridder, 1932, pp. 14, 40, pl. XXIII; Jourdain, 1949, p. 11 (repr.); Denvir, 1950, p. 13, pl. 36; ■ *GEN*: de la Cour, 1765, p. 24; Diderot, *Salon, 1765* (1875–7 ed., X, p. 299; 1957–63 ed., II, pp. 25–6, 112); Fréron, *Année litt.*, Oct. 1765; *Journal encyclopédique*, Oct. 1765; *Mercure de Fr.*, Oct. 1765; Goncourt, 1906, I, p. 144; Barotte, *Jardin des Arts*, 1956, no. 18, p. 321; Adhémar, 1960, III, p. 457; Faré, 1962, p. 164; ■ *CAT*: Villot, 1855, no. 104; Engerand, 1900, pp. 81–2; Brière, 1924, no. 98.

Prov: One of the three sopraportes commissioned by the Marquis de Marigny, for a salon in the Chateau de Choisy (see nos. 340, 341); in 1792 stored in the Musée des Petits-Augustins; sent to Fontainebleau by Napoléon I; transferred to the Louvre in 1851.

PARIS, LOUVRE W 1133

340 ATTRIBUTES OF MUSIC *Pl. 52*

1765

Canvas, 91 × 145 (changed as no. 339)

Signed: *Chardin, 1765*

Exh: Salon, 1765, no. 47; St. Etienne, 1954, no. 53; Gal. Heim, 1959, no. 21; Réserves du Louvre, 1960, no. 570; Ottawa, 1960, no. 5; Vienna, 1966, no. 15.

Lit: Chennevières, *GBA*, 1888, II, p. 58; Fourcaud, 1900, p. 16; Normand, 1901, pp. 36–7; Schefer, 1904, p. 88; Guiffrey, 1907, no. 73; Pilon, 1909, pp. 50, 69; Furst, 1911, p. 122; Pascal & Gaucheron, 1931, p. 95; Ridder, 1932, pp. 14, 40, 60, pl. XXII; Jourdain, 1949, p. 10 (repr.); Denvir, 1950, p. 13; Nemilova, 1961, pl. 19; Rosenberg, 1963, pp. 102, 105 (repr.), 109; Weber, *Connoisseur*, Aug. 1965, II, p. 238 (repr.); ■ *GEN*: de la Cour, 1765, p. 24; Diderot, *Salon, 1765* (1875–7 ed., X, p. 299; 1957–63 ed., II, pp. 25–6, 112); Fréron, *Année litt.*, Oct. 1765; *Journal encyclopédique*, Oct. 1765; *Mercure de Fr.*, Oct. 1765; Goncourt, 1906, I, p. 144; Adhémar, 1960, III, p. 457; Faré, 1962, I, p. 164; II, no. 362; Huyghe, 1962, p. 74; Ponge, *Art de France*, 1963, III, p. 253; Faure, 1964, p. 115, fig. 126; Mirimonde, *Rev. du Louvre*, 1965, p. 115 (repr.); ■ *CAT*: Engerand, 1900, pp. 81–2; Brière, 1924, no. 100.

Prov: See nos. 339, 341.

PARIS, LOUVRE W 1112

341 ATTRIBUTES OF THE SCIENCES

1765

'On voit sur une table couverte d'un tapis rouge-âtre, en allant, je crois, de droite à gauche, des livres posés sur la tranche, un microscope, une clochette, un globe à demi caché par un rideau de taffetas vert, un thermomètre, un

FIG. 156 CAT. NO. 342

FIG. 157 CAT. NO. 343

miroir concave sur une base, une lorgnette avec son étui, des cartes roulées, un bout de télèscope.' (Diderot, *Salon, 1765*, see below.)

Canvas, 122 × 122

Exh: Salon, 1765, no. 45.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 58; Fourcaud, 1900, p. 16; Normand, 1901, p. 36; Schefer, 1904, p. 88; Guiffrey, 1907, no. 73; Pilon, 1909, p. 69; Pascal & Gaucheron, 1931, p. 95; Ridder, 1932, pp. 14, 40; ■ *GEN*: de la Cour, 1765, p. 24; Diderot, *Salon, 1765* (1875–7 ed., X, p. 299; 1957–63 ed., II, pp. 25–6, 112); Fréron, *Année litt.*, Oct. 1765; *Journal encyclopédique*, Oct. 1765; *Mercure de Fr.*, Oct. 1765; Goncourt, 1906, I, p. 144; ■ *CAT*: Engerand, 1900, pp. 81–2; Brière, 1924, no. 100.

Prov: See nos. 339 and 340. Disappeared between 1810 and 1851 from Fontainebleau.

WHEREABOUTS UNKNOWN W 1141

342 ATTRIBUTES OF THE PAINTER *Fig. 156*

*c.* 1765–66

Canvas, 63 × 80

Signed: *Chardin*

Lit: ■ *MON*: Guiffrey, 1907, no. 166; Furst, 1911, p. 124.

Prov: Anon. sale, 2 June 1779, no. 208 (Attributs de la peinture); Laperlier sale, 11–13 Apr. 1867, no. 21; J. Doucet sale, 6 June 1912, no. 138; F. Coty.

PRIVATE COLLECTION W 1134, 1143

343 ATTRIBUTES OF THE ARTS *Fig. 157*

1766

Canvas, 112 × 140

Signed: (lower left) *Chardin, 1766* (or 1760?)

Lit: ■ *MON*: Notthafft, *Hermitage Report*, 1936, I, 2, pp. 1–17; Nemilova, 1961, pl. 16, 17; ■ *GEN*: Sterling, 1957, p. 43, pl. 35; Faré, 1962, p. 164; ■ *CAT*: Réau, 1929, p. 20, no. 34; Hermitage, Short Guide, 1955, p. 107; Hermitage, Album of Reproductions, 1958, no. 258; Levinson-Lessing, 1958, I, p. 355, no. 5627; Kuznetzov, 1966, pl. 85.

FIG. 158* CAT. NO. 347

Repeated by Chardin for abbé Pommyer (see no. 344); copied by Chardin's son (size 54 × 112; Laperlier sale, 11 Apr. 1867, no. 20, and Murray Scott sale, 27 June 1913, no. 119) (see W 1147 and 1152).

Prov: Catherine II; put into store under Nicholas I, sold in 1854; recovered in 1926, transferred to the Hermitage.

LENINGRAD, HERMITAGE W 1131

344 ATTRIBUTES OF THE ARTS *Pl. 53*

1766

Variant of no. 343

Canvas, 113 × 140

Signed: *Chardin, 1766*

Exh: Salon, 1769, no. 31 (Sketched by Saint-Aubin in his *Livret du Salon*, 1769); Exposition Universelle, 1900, no. 60; Gal. Georges Petit, 1907, no. 71; New York, Wildenstein, 1954; Buffalo, 1957, p. 52; New York, Knoedler, 1957, no. 11; Palm Beach, 1957.

Lit: ■ *MON*: Chennevières, *GBA*, 1888–9, I, p. 130; Normand, 1901, p. 37; Guiffrey, 1907, no. 130; Pilon, 1909, p. 70; Pascal & Gaucheron, 1931, p. 98; Anon., *Art News*, Oct. 1954, p. 38 (repr.); Davis, *Minneapolis Inst. Bull.*, Oct. 1954, pp. 50, 51 (repr.), 53 (repr.); Mongan, *Minneapolis Inst. Bull.*, Oct. 1954, p. 54; Anon., *Time*, 24 Jan. 1955, pp. 72–3 (repr.); Anon., *Minneapolis Soc. of Fine Arts Report*, 1962–3 (cover); Le Corbeiller, *Metrop. Mus. Bull.*, Summer 1963, p. 25; ■ *GEN*: *l'Avant-Coureur*, 1769; Bachaumont, 10 Sept., 1769, XIII, p. 47; Daudet de Jossac, 1769, pp. 9, 10; Des Boulmiers, *Mercure de Fr.*, Oct. 1769; Diderot, *Salon, 1769* (1875–7 ed., XI, p. 408); Fréron, *Année litt.*, 1769; Lettre aux auteurs du Journal encyclopédique . . ., 1769; Lettre sur l'Exposition, 1769, pp. 21–2; Fussiner, *Coll. Art Journal*, Summer 1956, p. 305; Faré, 1962, p. 164; Anon., European Paintings in Minneapolis Art Inst., 1963, p. 36.

Prov: Abbé Pommyer, 1769; Wille sale, 6 Dec. 1784, no. 64; sale Mme Devisme, née Pigalle, 17 Mar. 1888, no. 37; C. Groult.

MINNEAPOLIS, INSTITUTE OF ARTS (1954) W 1132

345 MUSICAL INSTRUMENTS *Pl. 54*
(Attributs de la Musique Guerrière)

FIG. 159* CAT. NO. 348

1767

Companion piece to no. 346

Canvas, oval, 108 × 148 (enlarged in the 18th cent., originally 96 × 144)

Signed: *Chardin, 1767*

Exh: Salon, 1767, no. 38; Chartres, 1858, no. 64; Arts Décoratifs, 1878, no. 32; Palais Bourbon, 1874, no. 56; Arts Décoratifs, 1880, no. 35, and 1887, no. 16; Exposition Universelle, 1900, no. 58; Gal. Georges Petit, 1907, no. 29; Pal. National des Arts, 1937, no. 143.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Schefer, 1904, pp. 88, 113 (repr.); Guiffrey, 1907, no. 136; Pilon, 1909, pp. 70, 145 (repr.); Furst, 1911, p. 125; Pascal & Gaucheron, 1931, p. 96; Ridder, 1932, p. 14; Denvir, 1950, p. 13; ■ *GEN*: *L'Avant Coureur*, 1767; Bachaumont, 13 Sept. 1767, XIII, p. 25; de la Cour, 1767; Diderot, *Salon, 1767* (1875–7 ed., XI, p. 97; 1957–63 ed., III, pp. 23, 127–8, fig. 20); Fréron, *Année litt.*, 1767; *Mercure de Fr.*, Oct. 1767; Furcy-Raynaud, 1903; Furcy-Raynaud, 1904, II, p. 53; Goncourt, 1906, I, p. 183; Goulinat, *le Dessin*, Oct. 1937, p. 171, Nov. 1937, p. 245; Adhémar, 1960, III, p. 457; ■ *CAT*: Engerand, 1900, p. 83.

Prov: Commissioned in 1767 by the Marquis de Marigny for the music room of the Chateau de Bellevue; Rouillard sale, 21 Feb. 1853, no. 115 (with comp. piece); Eudoxe Marcille (idem).

PRIVATE COLLECTION W 1114

346 MUSICAL INSTRUMENTS *Pl. 55*
(Attributs de la Musique Civile)

1767

Companion piece to no. 345

Canvas, oval, 108 × 148 (enlarged in the 18th cent., originally 96 × 144)

Signed: *Chardin, 1767*

Engr: Guerard

Exh: Salon, 1767, no. 38; Chartres, 1858, no. 64; Arts Décoratifs, 1878, no. 32; Palais Bourbon, 1874, no. 55; Arts Décoratifs, 1880, no. 34; Arts Décoratifs, 1887, no. 15; Exposition universelle, 1900, no. 58; Gal. Georges Petit, 1907, no. 28.



Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Schefer, 1904, p. 88; Guiffrey, 1907, no. 135; Pilon, 1909, pp. 70, 133 (repr.); Furst, 1911, p. 125; Pascal & Gaucheron, 1931, p. 96; Ridder, 1932, p. 14; Denvir, 1950, p. 13; ■ *GEN*: *L'Avant-Coureur*, 1767; Bauchaumont, 13 Sept. 1767, XIII, p. 25; de la Cour, 1767; Diderot, *Salon, 1767* (1875–7 ed., XI, p. 97; 1957–63 ed., III, pp. 23, 127–8); Fréron, *Année litt.*, 1767; *Mercure de Fr.*, Oct. 1767; Furcy-Raynaud, 1903; Furcy-Raynaud, 1904, II, p. 53; Goncourt, 1906, I, p. 183; Adhémar, 1960, III, p. 457; Faré, 1962, p. 164; ■ *CAT*: Engerand, 1900, p. 83.

Prov: Commissioned in 1767 by the Marquis de Marigny, see no. 345.

PRIVATE COLLECTION W 1113

347 TROPHIES OF MUSIC *Fig. 158*
(Attributs de la Musique avec un perroquet)

*c.* 1767

Companion piece to no. 348

Canvas, 123 × 140

Exh: Pal. Bourbon, 1874, no. 60; Arts Décoratifs, 1878, no. 32; Arts Décoratifs, 1880, no. 33; Arts Décoratifs, 1887, no. 17; Gal. Georges Petit, 1907, no. 26; Brussels, 1935, no. 921.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Guiffrey, 1907, no. 137; Furst, 1911, p. 125; ■ *GEN*: Bocher, 1876, pp. 99; Goncourt, 1906, I, p. 183.

Prov: Eudoxe Marcille.

PRIVATE COLLECTION W 1115

348 TROPHIES OF MUSIC *Fig. 159*
(Attributs de la Musique avec une Corbeille de Fruits)

*c.* 1767

Companion piece to no. 347

Canvas, 122 × 140

Exh: Palais Bourbon, 1874, no. 61; Arts Décoratifs, 1878, no. 31; Arts Décoratifs, 1880, no. 36; Arts Décoratifs, 1887, no. 18; Gal. Georges Petit, 1907, no. 27; Brussels, 1935, no. 922.

Lit: ■ *MON*: Chennevières, 1888, II, p. 59; Schefer, 1904, p. 105 (repr.); Guiffrey, 1907, no. 138; Furst, 1911, p. 125; ■ *GEN*: Bocher, 1876, p. 100; Goncourt, 1906, p. 184.

Prov: Eudoxe Marcille.

PRIVATE COLLECTION W 1116

349 MUSICAL INSTRUMENTS *Fig. 160*

*c.* 1767

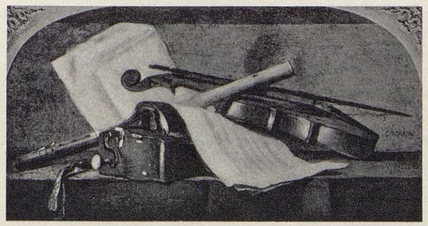

FIG. 160 CAT. NO. 349

FIG. 161 CAT. NO. 351

Canvas, 49 × 95

Exh: Gal. Martinet, 1860, no. 358; Gal. Heim, 1959, no. 5.

Prov: Baroilhet sale, 12 Mar. 1855, no. 4; M. Michaux sale, 11–13 Oct. 1877, no. 57; anon. sale, 20 Mar. 1883, no. 7; H. Rouart sale, 9–11 Dec. 1912, no. 10; acquired by Chaliva for the family.

PRIVATE COLLECTION W 1117

350 MUSICAL INSTRUMENTS

*c.* 1767

72 × 90

Prov: Marquise de Langeac sale, 2 Apr. 1778, no. 48.

WHEREABOUTS UNKNOWN W 1119

351 BASKET OF GRAPES, TWO PEARS, LADY-APPLE AND CHESTNUTS *Fig. 161*

1768

Canvas, 32 × 40

Signed: *Chardin, 1768*

Exh: Gal. Martinet, 1860, no. 113; Gal. Georges Petit, 1907, no. 50; Gal. Pigalle, 1929, no. 35.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 17; Guiffrey, 1907, no. 205; Furst, 1911, p. 129; Pascal & Gaucheron, 1931, p. 139; ■ *GEN*: Faré, 1962, p. 164.

Prov: Silvestre sale, 28 Feb. 1811, no. 17, 'prunes, raisins etc.', with a comp. piece; Gounod sale, 23 Feb. 1824, no. 3; Laperlier sale, 11–13 Apr. 1867, no. 18; Laperlier sale, 17–18 Feb. 1879, no. 6; Baron de Beurnonville sale, 9–16 May 1881, no. 28; Laurent Richard sale, 28–29 May 1886, no. 6; Baron Henri de Rothschild, Paris.

DESTROYED IN LONDON, 1939/40 W 868

352 BASKET OF PEACHES AND WALNUTS *Pl. 56*

1768

Canvas, 33 × 42

Signed: *Chardin, 1768*

Exh: Gal. Martinet, 1860, no. 112; Petit Palais, 1946, no. 101; Vienna, 1966, no. 17.

Lit: ■ *MON*: Chennevières, 1888, II, p. 61; Normand, 1901, p. 39; Guiffrey, 1907, no. 83; Pilon, 1909, p. 64 (repr.); Furst, 1911, p. 122; Goldschmidt, 1945, fig. 46; Jourdain, 1949, p. 12 (repr.); ■ *GEN*: Anon., La Peinture française, 1950; Faré, 1962, p. 164; Mathey, *Connoisseur*, Oct. 1963, p. 95; ■ *CAT*: Brière, 1924, no. 102.

Prov: Laperlier sale, 11–13 Apr. 1867, no. 17 (acquired by the Louvre).

PARIS, LOUVRE W 795

353/354 PEACHES, PLUMS, CHERRIES, FIGS, CURRANTS AND GLASSES

*c.* 1768

Two companion pieces

Canvas, 36 × 43

Prov: (Sorbet) sale, 1 Apr. 1776, no. 49; Vassal de Saint-Hubert sale, 24 Apr. 1783, no. 47 (36 × 48).

WHEREABOUTS UNKNOWN W 811, 811 *bis*

355 THE KITCHEN MAID

*c.* 1768–69 (?)

Repetition of nos. 185 and 187

Companion piece to no. 356

Canvas, 42 × 36

FIG. 162 CAT. NO. 356

FIG. 163 CAT. NO. 358

Prov: Silvestre sale (with comp. piece), 28 Feb. 1811, no. 13; P. sale (idem), 2 May 1849, no. 37.

WHEREABOUTS UNKNOWN W 18

356 GIRL RETURNING FROM THE MARKET *Fig. 162*

*c.* 1768–69

Repetition of nos. 188 and 190

Companion piece to no. 355

Canvas, 45 × 36

Exh: Salon, 1769, no. 32; Gal. Georges Petit, 1907, no. 55; Gal. Pigalle, 1929, no. 24; 18, Rue de la Ville d'Eveque, 1923, no. 6; *GBA*, 1934, no. 225.

Lit: ■ *MON*: Guiffrey, 1907, no. 190; Pilon, 1909, p. 89; Pascal & Gaucheron, 1931, pp. 98, 131; ■ *GEN*: L'*Avant-Coureur*, 11 Sept. 1769; Bachaumont, 10 Sept. 1769; Des Boulmiers, *Mercure de Fr.*, Oct. 1769; Diderot, *Salon, 1769* (1875–7 ed., XI, p. 408); Fréron, *Année litt.*, 1769, pp. 296–7; Lettres aux auteurs du '*Journal encyclopédique*' . . ., 1769.

Prov: Silvestre sale (with comp. piece), 28 Feb. 1811, no. 13; P. sale (idem), 2 May 1849, no. 37; Baron Henri de Rothschild, Paris.

DESTROYED IN LONDON, 1939/40 W 43

357 HEAD OF A WILD BOAR *Fig. 164*

*c.* 1768

Canvas, 80 × 96

Exh: Salon, 1769, no. 33 (Sketched by Saint-Aubin in his *Livret du Salon*).

Lit: ■ *GEN*: Des Boulmiers, *Mercure de Fr.*, Oct. 1769; Diderot, *Salon, 1769* (1875–7 ed., XI, p. 408); Lettre sur l'Exposition . . ., 1769, pp. 21–2.

Prov: Chancelier Maupeou, 1769.

WHEREABOUTS UNKNOWN W 1201

358 GOAT AND SATYRS *Fig. 163*

1769

Companion piece to no. 359

Canvas, 53 × 91

Signed: *Chardin, 1769*



Exh: Salon, 1769, no. 34 (Sketched by Saint-Aubin in his *Livret du Salon*); Gal. Georges Petit, 1907, no. 65; Zurich, 1955, no. 62.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 34; Guiffrey, 1907, no. 218; Furst, 1911, p. 130; Ridder, 1932, p. 40; ■ *GEN*: L'*Avant-Coureur*, 1769; Bachaumont, 10 Sept. 1769; Daudet de Jossac, 1769; Diderot, *Salon, 1769* (1875–7 ed., XI, p. 408).

Prov: Randon de Boisset sale, 27 Feb. 1777, no. 234 (with comp. piece); J.-B. Tilliard sale, 30–31 Dec. 1813, no. 3 (idem); E. Tondu sale, 10–15 Apr. 1865, no. 39 (idem, no. 40); M.-Armand Queyrol sale, 25–26 Feb. 1907, no. 181 (Faune et nymphe, same number as the following); Tuffier.

ZURICH, MME. E. BÜHRLE W 1206

359 GOATS AND BACCHANTE *Pl. 60*

1769

Companion piece to no. 358

Canvas, 53 × 91

Signed: *Chardin, 1769*

Exh: Salon, 1769, no. 34 (sketched by Saint-Aubin his *Livret du Salon*); Gal. Georges Petit, 1907, no. 66; Zurich, 1955, no. 63.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 36; Guiffrey, 1907, no. 219; Furst, 1911, p. 130; Ridder, 1932, p. 40; ■ *GEN*: L'*Avant-Coureur*, 1769; Bachaumont, 10 Sept. 1769; Cochin, 1769, p. 17; Daudet de Jossac, 1769; Diderot, *Salon, 1769* (1875–7 ed., XI, p. 408; 1967 ed., IV, p. 23).

Prov: See no. 358.

ZURICH, MME. E. BÜHRLE W 1207

360/361 CHILDREN PLAYING WITH SATYR, GOAT etc.

'Deux dessus de porte peints en grisaille, imitant le bas-relief.'

*c.* 1769

Canvas, 40 × 88

Prov: Cochin *fils* sale, 21 June 1790, no. 4.

WHEREABOUTS UNKNOWN W 1217, 1217 *bis*

362 CUPIDS PLAYING WITH A BILLY-GOAT, also called AUTUMN
(Reproducing a bas-relief by Bouchardon)

1770

Canvas, 64 × 95

Signed: *Chardin, 1770*

Exh: Salon, 1771, no. 38.

Lit: ■ *GEN*: Cailleau, 1771, p. 16; Diderot, *Salon, 1771* (1875–7 ed., XI, p. 48); Fréron, *Année litt.*, 1771; ■ *CAT*: Réau, 1929, p. 73, no. 452; Pushkin Mus., 1948, p. 86 (no. 1139).

Prov: Shchukine, Moscow (1924).

MOSCOW, PUSHKIN MUSEUM W 1208 *bis*

363 PORTRAIT OF A MAN *Fig. 167*
(said to be the painter Etienne Jeaurat)

*c.* 1770

Canvas, 51 × 41

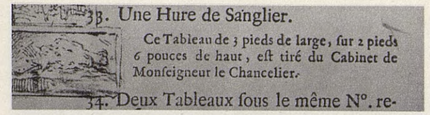


FIG. 164 *After the sketch by G. de Saint-Aubin* CAT. NO. 357

FIG. 165 *After the sketch by G. de Saint-Aubin* CAT. NOS. 377(b), 382

*Left Cat. No. 377(b)* *Right Cat. No. 382*

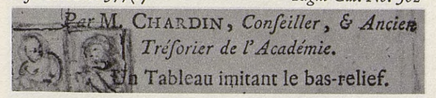


FIG. 166 *After the sketch by G. de Saint-Aubin* CAT. NOS. 376, 377(a)

*Left Cat. No. 377(a)* *Right Cat. No. 376*

Signed: *Chardin*

Exh: New York, Wildenstein, 1926, no. 1.

Lit: ■ *MON*: Babelon, *Beaux-Arts*, 1933, no. 50, pp. 1, 8; Jourdain, 1949, p. 38 (repr.); ■ *CAT*: Nat. Gal., Washington, Chester Dale Coll., 1953, p. 20; Nat. Gal., Washington, 1965, no. 740.

Prov: Alphonse Kann sale, 6–8 Dec. 1920, no. 10; Mr. & Mrs. Chester Dale, New York; bequest, 1943.

WASHINGTON, NATIONAL GALLERY OF ART (Chester Dale Collection) W 453

364 PORTRAIT OF A YOUNG MAN DRAWING *Fig. 168*

*c.* 1770

Canvas, 42 × 38

Exh: New York, Wildenstein, 1929, no. 8; Cambridge, Mass., 1931 (no cat.); Los Angeles, 1933, no. 27; New York, Junior League Gal., 1934, no. 5.

Lit: ■ *MON*: Jourdain, 1949, p. 37 (repr.).

Prov: Gabriel du Tillet; Charles Dunlap; Dunlap sale, 13 Apr. 1963, no. 118.

PRIVATE COLLECTION W 632

365 BOY GRINDING COLOURS

*c.* 177

Prov: *Inventaire Chardin*, 1779.

WHEREABOUTS UNKNOWN W 202

FIG. 167 CAT. NO. 363

366 SELF-PORTRAIT WITH PINCE-NEZ *Pl. 57*

1771

Pastel, 46 × 38

Signed: *Chardin, 1771*

Engr: Chevillet, *c.* 1777

Probably identical with W 652, which appeared in the *Inventaire Chardin*.

Exh: Salon, 1771, no. 39; Louvre, May-June 1949, no. 21; Orangerie, 1957–8, no. 16.

Lit: ■ *MON*: Chennevières, 1888, II, p. 59; Normand, 1901, pp. 70, 75 (repr.), 86; Schefer, 1904, pp. 119, 121 (repr.); Guiffrey, 1907, no. 60; Pilon, 1909, pp. 49–148; Pascal & Gaucheron, 1931, p. 102; Ridder, 1932, pp. 16, 19, 88, pl. LXXXV; Goldschmidt, 1945, fig. 1; Sweet, *Chicago Art Inst. Bull.*, Apr. 1945, p. 52 (repr.); Lasareff, 1947; Jourdain, 1949, p. 39 (repr.); Denvir, 1950, pp. 13, 37 (repr.); Proust, *Art News*, Oct. 1954, p. 39; Rosenberg, 1963, pp. 15, 18 (repr.) et passim; Huyghe, *Jardin des Arts*, Apr. 1965, p. 8; ■ *GEN*: Diderot, *Salon, 1771* (1875–7 ed., XI, p. 48); Fréron, *Année litt.*, June 1771; Lettre du baron . . ., 1771, p. 11; Haillet de Couronne, 1854, II, p. 43; Goncourt, 1906, I, p. 145; Heywood, 1912, p. 253; Ratouis de Limay, 1925, p. 39, no. 40; Dacier & Ratouis de Limay, 1927, p. 101, no. 98; Loisy, *Art et Industrie*, 1949, no. 15, p. 41; Proust, 1954, p. 369; Serullaz, *Rev. des Arts*, Nov. 1957, p. 287; Huyghe, 1961, p. 176 (repr.); Thuillier & Chatelet, 1964, p. 208 (repr.); ■ *CAT*: Reiset, 1883, no. 678.

Prov: Silvestre sale, 1811; Gounod, 1825; Bruzard sale, 23 Apr. 1839, no. 57 (acquired by the Louvre).

PARIS, LOUVRE W 646

367 OLD MAN (Head and Shoulders) *Fig. 165*
(Life size)

*c.* 1771

Exh: Salon, 1771, under no. 39 ('Trois têtes d'étude au pastel').

Prov: Sale Jacqmin (jeweller to the King), 26 Apr. 1773, no. 832.

WHEREABOUTS UNKNOWN W 659

368 THE WATER URN
'Une femme qui tire de l'eau à une fontaine . . .; répétition d'un tableau appartenant à la reine douairière de Suède.'

*c.* 1772–73

Canvas, 36 × 41

Exh: Salon, 1773, no. 36.

Lit: ■ *MON*: Pascal & Gaucheron, 1931, p. 101; ■ *GEN*: Eloge des tableaux exposés au Louvre . . ., 1773; Dupont de Nemours, 1908, p. 25 ('une cuisinière assez vraie mais fort sale').

Prov: Silvestre, 1773 (according to Salon cat.); Silvestre sale, 28 Feb. 1811, no. 12 (100 livres); perhaps anon. sale, 19–20 Dec. 1817, no. 11.

WHEREABOUTS UNKNOWN Part of W 28

369 PASTEL STUDY OF A HEAD

*c.* 1772–73

Exh: Salon, 1773, no. 37.

Lit: ■ *GEN*: Fréron, *Année litt.*, 1773, p. 211.

WHEREABOUTS UNKNOWN W 658

370 PORTRAIT OF PAINTER BACHELIER *Fig. 169*
(in his robes as Treasurer of the Academy of Saint Luc)

1773

FIG. 168 CAT. NO. 364



Pastel, 55 × 45

Signed: *Chardin, 1773*

Exh: Perhaps Salon, 1775, no. 29.

Lit: ■ *MON*: Rousseau, *Fogg Mus. Bull.*, Nov. 1940, pp. 41–4 (repr.); Jourdain, 1949, p. 40; ■ *GEN*: Goncourt, 1906, I, p. 175; Anon., *Fogg Mus. Bull.*, Nov. 1939, p. 19.

Prov: Anon. sale, 9 Mar. 1779, no. 251; Vassal de Saint-Hubert sale, 24 Apr. 1783, no. 101; Laperlier sale, 17–18 Feb. 1879, no. 48; Baron de Beurnonville sale, 9–16 May, 1881, no. 27; Marmontel sale, 25–26 Jan. 1883, no. 61; A. Marmontel sale, 28–29 Mar. 1898, no. 17; Sigismond Bardac sale, 10–11 May 1920, no. 17; Grenville L. Winthrop, New York; given to the Fogg Art Museum, Harvard. (1939).

CAMBRIDGE, MASS. (U.S.A.), FOGG ART MUSEUM, HARVARD W 645
(Grenville L. Winthrop Collection)

371 PORTRAIT OF UNKNOWN PAINTER *Fig. 170*

1775

Canvas, 62 × 50

Signed: *Chardin, 1775*

Exh: 18, Rue de la Ville d'Evèque, 1923, no. 5; New York, Wildenstein, 1926, no. 17; *GBA*, 1956, no. 20; London, Wildenstein, 1956, no. 34.

Lit: ■ *MON*: Lasareff, 1947; Jourdain, 1949, p. 41 (repr.); ■ *GEN*: Anon., *Ill. London News*, 14 Apr. 1956, p. 307 (repr.).

Prov: Robineau de Bercy sale, 25–27 Jan. 1847, no. 19; Duke of Hamilton sale, London, 6 Nov. 1919, no. 9; Levinson, New York.

NEW YORK, PRIVATE COLLECTION W 452

372 SELF-PORTRAIT WITH EYE-SHADE *Pl. 59*

1775

Companion piece to no. 373

Pastel, 46 × 38

Signed: *Chardin, 1775*

Exh: Salon, 1775, no. 29; Petit-Palais, 1946, no. 102; Orangerie, 1949, no. 22; Orangerie, 1957–8, no. 17; Louvre, 1965, no. 28.

Lit: ■ *MON*: Chennevières, 1888, II, p. 59; Fourcaud, 1900, p. 3 (repr.); Normand, 1901, pp. 70, 75, 86; Schefer, 1904, pp. 9 (repr.), 119; Guiffrey, 1907, no. 61; Pilon, 1909, p. 8 (repr.), 49, 148; Furst, 1911, p. 132; Klingsor, 1924, pp. 7, 8 (repr.), 93; Pascal & Gaucheron, 1931, p. 102; Ridder, 1932, pp. 16, 20, 88, pl. LXXXIV; Florisoone, 1938 (repr.); Furst, *Connoisseur*, 19 Aug. 1940, p. 13 (repr.); Lasareff, 1947; Jourdain, 1949, p. 42 (repr.); M.G., *Du*, Dec. 1960, p. 38 (repr.); Nemilova, 1961, pl. 1; Rosenberg, 1963, pp. 6, 16, 19, 92 (repr.) et passim; Huyghe, *Jardin des Arts*, Apr. 1965, p. 9 (repr.); ■ *GEN*: Bachaumont, 23 Sept. 1777; Goncourt, 1906, I, pp. 145, 174; MacFall, 1909, p. 186; Heywood, 1912, p. 253; Ratouis de Limay, 1925, p. 39, pl. 41; Gillet, 1929, p. 64, 73 (repr.); Hourticq, 1939, pp. 101, 104 (repr.); Muller, *Labyrinthe*, 1945, no. 7, pp. 10, 13; Florisoone, 1946, p. 104 (repr.); Ratouis de Limay, 1946, p. 64; Florisoone, 1948, pl. 64; Proust, 1954, p. 370; Bazin, 1957, pp. 30, 296 (repr.); Adhémar, 1960, III, p. 457; Anon., *Goya*, Sept.–Oct. 1965, p. 128 (repr.); ■ *CAT*: Reiset, 1883, no. 679; Réau, 1929, I, p. 48, pl. 37.

Prov: *Inventaire Chardin*, 1779; Silvestre sale, 28 Feb. 1811, no. 11 (with comp. piece); Gounod sale, 23 Feb. 1824, no. 2 (idem); Bruzard sale, 23 Apr. 1839, no. 58 (acquired by the Louvre).

PARIS, LOUVRE W 651

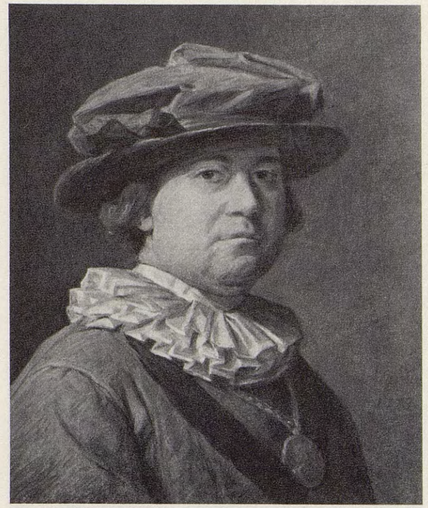

FIG. 169 CAT. NO. 370

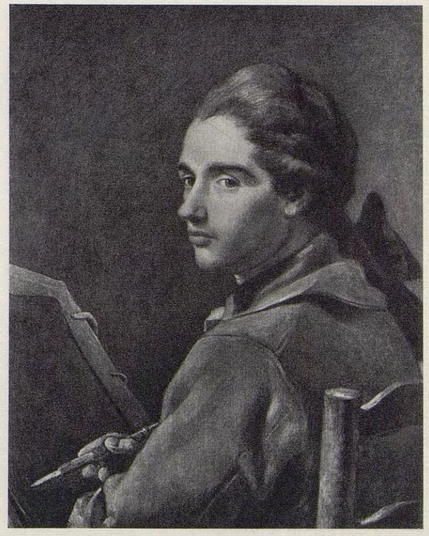

FIG. 170 CAT. NO. 371

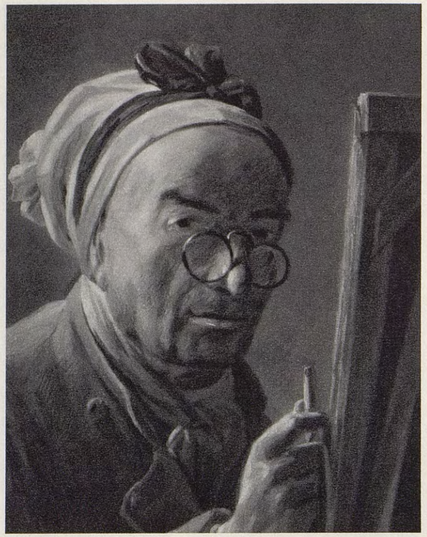

FIG. 171 CAT. NO. 375

FIG. 172 CAT. NO. 374

373 PORTRAIT OF Mme. CHARDIN *Pl. 58*
(*née* Francoise-Marguerite Pouget)

1775

Companion piece to no. 372

Pastel, 45 × 37

Signed: *Chardin, 1775*

Engr: Chevillet and Laguillermie, also Abel Lugat

Exh: Salon, 1775, no. 29; Hôtel Charpentier, 1927, no. 10; Orangerie, 1935, no. 24; Petit-Palais, 1946, no. 103; Orangerie, 1949, no. 23; Orangerie, 1957–8, no. 18; Louvre, 1965, no. 29.

Lit: ■ *MON*: Chennevières, *GBA*, 1888, II, p. 59; Fourcaud, 1900, p. 4 (repr.); Normand, 1901, pp. 76–7; Schefer, 1904, p. 117 (repr.); Dayot & Vaillat, 1907, pl. 42; Guiffrey, 1907, no. 62; Pilon, 1909, pp. 49, 148 (repr.), 149; Furst, 1911, p. 135; Klingsor, 1924, p. 126 (repr.); Pascal & Gaucheron, 1931, p. 102; Ridder, 1932, pp. 16, 19, 88, pl. LXXXVI; Goldschmidt, 1945, fig. 2; Lasareff, 1947; Jourdain, 1949, p. 43; Denvir, 1950, p. 13, pl. 38; Turner, *GBA*, May-June 1957, p. 303; Rosenberg, 1963, pp. 16, 83, 97; ■ *GEN*: Bachaumont, 23 Sept. 1777–8; Goncourt, 1906, I, pp. 146, 174; MacFall, 1909, p. 100; Heywood, 1912, p. 253; Ratouis de Limay, 1925, p. 40, pl. 42; Hourticq, 1939, pp. 101, 105 (repr.); Ratouis de Limay, 1946, pp. 64, 215, pl. XXVI; Adhémar, 1960, III, p. 457; ■ *CAT*: Reiset, 1883, no. 680; Réau, 1929, I, pl. 37.

Prov: Silvestre sale, 28 Feb. 1811, no. 11 (with comp. piece); Gounod sale, 23 Feb. 1824, no. 2 (idem); Bruzard sale, 23 Apr. 1839, no. 59 (acquired by the Louvre).

PARIS, LOUVRE W 665

FIG. 173 CAT. NO. 376



374 PORTRAIT OF Mme. CHARDIN *Fig. 172*
(*née* Francoise-Marguerite Pouget)

1776

Pastel, 45 × 37

Signed: *Chardin, 1776*

Exh: New York, Wildenstein, 1926, no. 2; Copenhagen, 1935, no. 267; New York, Metrop. Mus., 1935–6, no. 26; Pittsburg, 1951, no. 86; Newhaven, Conn., 1956, no. 194; Richmond, Virginia, 1961, p. 68; New York, Wildenstein, 1963, no. 46.

Lit: ■ *MON*: Furst, *Connoisseur*, 19 Aug. 1940, p. 17 (repr.); ■ *GEN*: Grappe, *Amour de l'Art*, 10 July 1935, p. 241; Anon., *Beaux-Arts*, 1935, no. 153, p. 1.

Prov: Jean-Louis David sale, 18–19 Mar. 1868, no. 12; Loriol, Geneva; Mrs. Forsyth Wickes; Joseph Regenstein.

CHICAGO, ART INSTITUTE W 666

375 SELF-PORTRAIT IN FRONT OF EASEL *Fig. 171*

*c.* 1776

Pastel, 40 × 31

Exh: Gal. Georges Petit, 1885, no. 6; Gal. Georges Petit, 1907, no. 80, and 1908, no. 7; Hotel Charpentier, 1927, no. 9; Gal. Pigalle, 1929, no. 28; London, R. Academy, 1932, no. 192 (Comm. Cat. no. 156); Mus. Carnavalet, 1950, no. 101; Geneva, 1951, no. 6; *GBA*, 1956, no. 17; Gal. Heim, 1959, no. 25; Orangerie, 1967–8, no. 455.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 1; Guiffrey, 1907, no. 163; Pascal & Gaucheron, 1931, pp. 119, 121 (repr.), 136 (repr.); Ridder, 1932, p. 20; Wildenstein, *GBA*, Dec. 1933, p. 367; ■ *GEN*: Bachaumont, 1777–89, p. 180; Roger-Miles, 1908, p. 5; Dacier & Ratouis de Limay, 1927, no. 98, pl. 69; George, *Amour de l'Art*, 1932, p. 269; Veronesi, *Emporium*, Mar. 1951, p. 140; Thuillier & Chatelet, 1964, p. 208 (repr.).

Prov: L. Michel-Lévy sale, 17–18 June 1925, no. 44; Baron Henri de Rothschild, Paris; James de Rothschild sale, 1 Dec. 1966, no. 113; acquired by the Louvre.

PARIS, LOUVRE W 650

376 PORTRAIT OF A CHILD, *Pl. 63*
also called BOY IN A HAT *Fig. 173 & 166*

1777

Companion piece to no. 377

Pastel, 45 × 38

Signed: *Chardin, 1777*

Exh: Salon, 1777, no. 50 (sketched by Saint-Aubin in his *Livret du Salon*); Gal. Georges Petit, 1907, no. 75; Seligmann, 1936, no. 49.

Lit: ■ *MON*: Dayot & Vaillat, 1907, pl. 3; Guiffrey, 1907, no. 125; ■ *GEN*: La Prêtresse, 1777, p. 13; *Mercure de Fr.*, Oct. 1777; Fréron, *Année litt.*, 1777; Huit lettres pittoresques . . ., 1777, p. 18.

Prov: Princesse Mathilde; Foulon de Vaulx.

U.S.A., PRIVATE COLLECTION W 656, 660

377(a) PORTRAIT OF A YOUNG GIRL *Pl. 62*
*Fig. 166*

1777

FIG. 174 CAT. NO. 382

Companion piece to no. 376

Pastel, 45 × 38

Signed: *Chardin, 1777*

Exh: Salon, 1777, no. 50 (sketched by Saint-Aubin in his *Livret du Salon*), no. 50; Gal. Georges Petit, 1907, no. 76; Paris, Seligmann, 1936, no. 50.

Lit: ■ *MON*: Guiffrey, 1907, no. 126; ■ *GEN*: Fréron, *Année litt.*, 1777; Huit lettres pittoresques . . ., 1777, p. 18; La Prêtresse, 1777; *Mercure de Fr.*, Oct. 1777.

Prov: See no. 376.

U.S.A., PRIVATE COLLECTION W 667, 668

FIG. 175 CAT. NO. 386

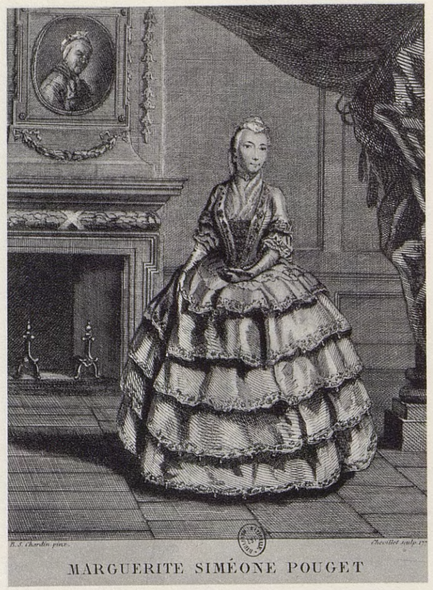


FIG. 176 *After the engraving by Chevillet* CAT. NO. 387

377(b) PORTRAIT OF A MAN *Fig. 165*

1777

Pastel, 45 × 38

Exh: Salon, 1777, no. 50 (three head studies in pastel), (sketched by Saint-Aubin in his *Livret du Salon*).

Lit: ■ *GEN*: Fréron, *Année litt.*, 1777; Huit lettres pittoresques . . ., 1777, p. 18; La Prêtresse, 1777; *Mercure de Fr.*, Oct. 1777.

WHEREABOUTS UNKNOWN W 660

378/379 TWO HEAD STUDIES: BOY AND GIRL

*c.* 1776

Connected with no. 389

Oil or pastel

Exh: Perhaps Salon, 1779, no. 55 ('Têtes d'étude au pastel').

Prov: *Inventaire Chardin*, 1779.

WHEREABOUTS UNKNOWN W 635, 636

380 PORTRAIT OF A MAN

Now identified with no. 376

381 PORTRAIT OF A WOMAN

Now identified with no. 377

382 PAINTING IMITATING A BAS-RELIEF *Fig. 174 & 165*

1776

Canvas, 38 × 80

Dated: *1776*

Exh: Salon, 1777, no. 49 (sketched by Saint-Aubin in his *Livret du Salon*).

Lit: ■ *GEN*: Bachaumont, 22 Sept. 1777, Fréron, *Année litt.*, Sept. 1777; La Prêtresse, 1777, p. 13; *Mercure de Fr.*, Oct. 1777.

Prov: *Inventaire Chardin*, 1779 (val. at 500 livres); anon. sale, 4 May 1779, no. 49 (not in Chardin sale); Marcille; Marcille sale, 12 June 1857, no. 424.

PRIVATE COLLECTION W 1211, 1213

383 IMITATION OF A BAS-RELIEF

(Pyrrhus, King of the Molosses, having escaped his persecutors, is presented by his servants and nurses to Glaucas, King of the Illyrians)

1775–1771 or 1776

32 × 37

Prov: Anon. sale, 18 Apr. 1785, no. 38.

WHEREABOUTS UNKNOWN W 1215

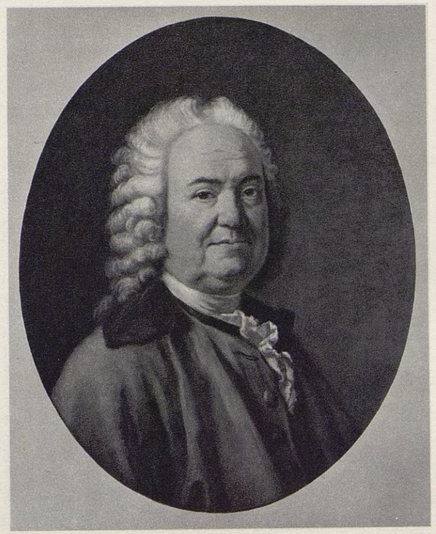

FIG. 177 CAT. NO. 388



384 SMALL STUDY OF A HEAD: A BEGGAR

Prov: *Inventaire Chardin*, 1779, (Not in Chardin sale, 1780.)

WHEREABOUTS UNKNOWN W 528

385 PLASTER CASTS OF CHILDREN AND THEIR ATTRIBUTES

Canvas

Prov: Anon. sale, 4 May 1779, no. 47.

WHEREABOUTS UNKNOWN W 1212

386 PORTRAIT OF A YOUNG BOY *Fig. 175*

Canvas, 40 × 32

Exh: New York, Wildenstein, 1945, no. 11, and 1948, no. 6; São Paulo, 1952, pp. 38, 39 (repr.); Lima, 1957, no. 4.

Lit: ■ *MON*: Devree, *New York Times*, 25 Jan. 1948; ■ *GEN*: Breuning, *Art Digest*, 1 Feb. 1948.

LOCUST VALLEY, LONG ISLAND, U.S.A., LLOYD S. GILMOUR Part of W 635 and 638

387 PORTRAIT OF MARGUERITE-SIMEONE POUGET (niece of the painter?) *Fig. 176*

*c.* 1775–77

Half life-size, standing

Engr: Chevillet, 1777

Exh: Gal. Martinet, Mar. 1862, no. 3.

Is this a work by Chardin? Between 1862 and 1880, the picture supposedly belonged to M. Claye, printer, who may have sold it in England. On the wall Chardin's self-portrait with pince-nez (cat. no. 366), painted in 1771.

WHEREABOUTS UNKNOWN W 540

388 PORTRAIT OF AN OLD MAN *Fig. 177*

*c.* 1779

Canvas, oval, 64 × 53

Signed: on the left, towards centre: *Chardin*

Exh: London, R. Academy, 1967–8, no. 144.

Prov: Portrait mentioned in the *Inventaire Chardin*: 'Une tête de vieillard', valued at 96 livres.

NEW YORK, PRIVATE COLLECTION W 529

389 PASTEL STUDIES OF HEADS

*c.* 1779

Exh: Salon, 1779, no. 55 ('Deux têtes de vieillards').

Lit: ■ *GEN*: Bachaumont, 1777–80, XIV, pp. 339–54; Fréron, *Année litt.*, 1779; *Journal de Paris*, 22 Sept. 1779; Le Miracle de nos jours, 1779, p. 40; Lettre d'un italien . . ., *Mercure de Fr.*, Sept. 1779; Le Visionnaire . . ., 2nd letter, 1779.

TO BE IDENTIFIED W 661

390 LITTLE FOOT-BOY (JACQUET)

*c.* 1779

Exh: Salon, 1779, no. 55.

Lit: ■ *MON*: Fourcaud, 1900, pp. 13, 34–5; Schefer, 1904, p. 119; Pilon, 1909, p. 150; Ridder, 1932, pp. 9, 16; Denvir, 1950, pl. 13; ■ *GEN*: Bachaumont, 1777–80, XIV, pp. 339–54; Le Miracle de nos jours . . ., 1779, p. 40; Haillet de Couronne, 1854, p. 439; Goncourt, 1906, I, p. 147; Adhémar, 1960, III, p. 457.

Prov: Mme Victoire, aunt of Louis XVI, who admired the painting at the Salon and to whom Chardin gave it; she sent him, in exchange, a gold box 'comme témoignage du cas qu'elle faisait de ses talents' (see *Nécrologe*, 1780, XII, pp. 44–8).

TO BE IDENTIFIED W 669

391 LITTLE FOOT-BOY

*c.* 1779

Repetition of no. 390

Prov: *Inventaire Chardin*, 1779. Not in Chardin estate sale.

WHEREABOUTS UNKNOWN W 670

392 SKETCH: TRUNK AND BEER-MUG

Prov: *Inventaire Chardin*, 1779 (val. 6 livres). Not in Chardin estate sale.

WHEREABOUTS UNKNOWN W not listed

393/394 SKETCHES: TWO CHILDREN, LIFE-SIZE

*c.* 1776

Prov: *Inventaire Chardin*, 1779. Not in Chardin estate sale.

WHEREABOUTS UNKNOWN W 637, 638

395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406 TWELVE SKETCHES

Prov: *Inventaire Chardin*, 1779. Not in Chardin estate sale.

TO BE IDENTIFIED W 1233

## ADDENDA and ERRATA

Add to the respective catalogue entries under Lit: ■ *MON*:

| *Cat. No.* | | | |
|---|---|---|---|
| 3, | Bocher, 1876, | p. 21, | no. 17 |
| 5, | „ | „ | p. 43, no. 42 |
| 6, | „ | „ | p. 8, no. 2 |
| 121, | „ | „ | p. 17, no. 12 |
| 128, | „ | „ | p. 23, no. 21 |
| 135, | „ | „ | p. 12, no. 6 |
| 145, | „ | „ | p. 51, no. 48 |
| 148, | „ | „ | p. 18, no. 13 |
| 151, | „ | „ | p. 43, no. 43 |
| 152, | „ | „ | p. 30, no. 27 |
| 160, | „ | „ | p. 30, no. 28 |
| 165, | „ | „ | p. 28, no. 25 |
| 168, | „ | „ | p. 48, no. 46 |
| 172, | Bocher, 1876, | p. 42, | no. 41 |
| 182, | „ | „ | p. 14, no. 8 |
| 186, | „ | „ | p. 25, no. 22 |
| 187, | „ | „ | p. 20, no. 16 |
| 188, | „ | „ | p. 45, no. 45 |
| 191, | „ | „ | p. 26, no. 24 |
| 194, | „ | „ | p. 35, no. 35 |
| 198, | „ | „ | p. 10, no. 5 |
| 200, | „ | „ | p. 38, no. 38 |
| 204, | „ | „ | p. 52, no. 50 |
| 207, | „ | „ | p. 15, no. 10 |
| 208, | „ | „ | p. 16, no. 11 |
| 210, | „ | „ | p. 29, no. 26 |
| 213, | Bocher, 1876, | p. 32, | no. 32 |
| 219, | „ | „ | p. 40, no. 39 |
| 221, | „ | „ | p. 7, no. 1 |
| 223, | „ | „ | p. 13, no. 7 |
| 225, | „ | „ | p. 21, no. 18 |
| 234, | „ | „ | p. 9, no. 4 |
| 264, | „ | „ | p. 32, no. 33 |
| 269, | „ | „ | p. 41, no. 40 |
| 327, | „ | „ | p. 9, no. 3 |
| 366, | „ | „ | p. 3, no. 2 |
| 372, | „ | „ | p. 6, no. 7 |
| 387, | „ | „ | p. 45, no. 44 |

| | | | |
|---|---|---|---|
| 21, | Lazareff, 1966, | pl. 1 | |
| 44, | „ | „ | p. 17, pl. 3 |
| 46, | „ | „ | p. 17, pl. 2 |
| 47, | „ | „ | p. 17, pl. 4 |
| 48, | „ | „ | pl. 6 |
| 49, | „ | „ | pl. 7 |
| 68, | „ | „ | p. 17 |
| 69, | „ | „ | p. 17, pl. 5 |
| 73, | „ | „ | p. 17, pl. 8 |
| 86, | „ | „ | p. 17 |
| 87, | „ | „ | p. 17 |
| 91, | „ | „ | p. 17 |
| 92, | „ | „ | p. 17 |
| 101, | „ | „ | pl. 13 |
| 105, | „ | „ | p. 17 |
| 126, | „ | „ | pl. 9 |
| 135, | „ | „ | pl. 35 |
| 143, | „ | „ | pl. 10 |
| 148, | „ | „ | pl. 36 |
| 150, | „ | „ | pl. 46 |
| 151, | „ | „ | pl. 45 |
| 161, | Lazareff, 1966, | pl. 49 | |
| 166, | „ | „ | pl. 51 |
| 167, | „ | „ | pl. 48 |
| 168, | „ | „ | pl. 34 |
| 172, | „ | „ | pl. 40 |
| 176, | „ | „ | pl. 43 |
| 184, | „ | „ | pl. 38 |
| 185, | „ | „ | pl. 33 |
| 189, | „ | „ | p. 43, pl. 37 |
| 191, | „ | „ | pl. 39 |
| 194, | „ | „ | pl. 42 |
| 198, | „ | „ | p. 42, pl. 44 |
| 200, | „ | „ | pl. 41 |
| 206, | „ | „ | pl. 50 |
| 207, | „ | „ | pl. 47 |
| 208, | „ | „ | pl. 52 |
| 237, | „ | „ | pl. 29 |
| 244, | „ | „ | pl. 11 |
| 245, | „ | „ | pl. 14 |
| 246, | „ | „ | pl. 12 |
| 260, | „ | „ | pl. 15 |
| 271, | Lazareff, 1966, | pl. 16 | |
| 289, | „ | „ | pl. 18 |
| 291, | „ | „ | pl. 17 |
| 292, | „ | „ | pl. 22 |
| 297, | „ | „ | pl. 24 |
| 305, | „ | „ | pl. 25 |
| 307, | „ | „ | pl. 19 |
| 313, | „ | „ | pl. 27 |
| 322, | „ | „ | pl. 20 |
| 323, | „ | „ | pl. 21 |
| 333, | „ | „ | pl. 23 |
| 339, | „ | „ | pl. 30 |
| 340, | „ | „ | pl. 32 |
| 344, | „ | „ | pl. 31 |
| 352, | „ | „ | pl. 28 |
| 366, | „ | „ | pp. 47, 48, pl. 54 |
| 372, | „ | „ | pp. 7, 47, pl. (cover) |
| 373, | „ | „ | pp. 47, 48, pl. 55 |
| 375, | „ | „ | pp. 47, 48, pl. 56 |

Add to the respective catalogue entries under Lit: ■ *CAT*:

| *Cat. No.* | | | |
|---|---|---|---|
| 21, | Sander, 1873, | no. 105 | |
| 196, | „ | „ | no. 76 |
| 200, | „ | „ | no. 75 |
| 220, | „ | „ | no. 74 |
| 221, | „ | „ | no. 73 |
| 222, | „ | „ | no. 79 |
| 223, | „ | „ | no. 78 |
| 21, | Sander, 1878, | no. 785 | |
| 128, | „ | „ | no. 781 |
| 135, | „ | „ | no. 780 |
| 172, | „ | „ | no. 778 |
| 176, | „ | „ | no. 779 |
| 196, | Sander, 1878, | no. 784 | |
| 200, | „ | „ | no. 782 |
| 220, | „ | „ | no. 787 |
| 221, | „ | „ | no. 786 |

46, Lit: ■ *MON*: add Rosenberg, 1963, pp. 6, 8, 23, 25, 30, 60, 88, 99, (repr.), 100, (repr.), 103 (repr.).
„ „ ■ *GEN*: „ Faré, 1962, I, p. 162.
104, „ „ „ Adhémar, *GBA*, Nov. 1968.
105, „ „ „ „ „ „ „
156, „ „ „ Ratouis de Limay, *A.A.F.*, 1914, p. 268.
198, „ ■ *MON*: „ Chennevières, *GBA*, 1888/9, p. 58.
„ „ ■ *GEN*: del. Heywood, 1927, p. 283 (repr.).
200, „ „ Transfer to Lit. *MON*: Goncourt, *Jardin des Arts*, 1959, no. 51, pp. 150, 161 (repr.).
206, „ ■ *MON*: del. Bocher, 1876, no. 29.
218, „ ■ *GEN*: Goncourt, *Journal*: IV, p. 94 refers to 1956/58 ed.
301, Lit: ■ *GEN*: add Diderot, *Salon* 1761 (1957 ed., I, p. 89).
313, „ „ „ Adhémar, *GBA*, Nov. 1968.
323, „ „ „ Thuillier & Chatelet, 1964, p. 205.
344, „ „ „ Diderot, *Salon* 1769 (1967 ed., IV, p. 23).
345/6, Lit: ■ *GEN*: del. Furcy-Raynaud, 1903.
356, „ „ add Diderot, *Salon* 1769 (1967 ed. IV, p. 23).
357, „ „ „ „ „ „ „ „ „ „
358, „ „ „ „ „ „ „ „ „ „
362, „ „ „ „ „ 1771 (1967 ed. IV, p. 134, 178.).
366, „ „ „ „ „ „ (1967 ed. IV, pp. 134, 178, pl. 7).
372, „ „ „ „ „ „ „ „ „ p. 246).
373, „ „ „ „ „ „ „ „ „ „
377, „ ■ *MON*: „ Dayot & Vaillat, 1907, pl. 2.



# APPENDIX

## to the

## CATALOGUE RAISONNE

List of paintings
in Museum Catalogues, Exhibitions, Auction Catalogues,
not included in the Catalogue Raisonné
for one of the following reasons:

1. Identification was impossible
2. The Authors were unable to inspect the painting personally
3. The Authors did not consider the attribution to Chardin as justified.

*The list shows the title of the paintings and the catalogues in which they were included. Individual titles are only mentioned where different from the general title under which the entries appear. If the same picture appears several times, the names of the various exhibitions and sales are separated by a semicolon. Where, however, different provenance and different dimensions point to the existence of several paintings with a similar subject, the details are separated by a semicolon followed by a hyphen.*

*If several versions of the same subject appear in one catalogue, the number of such paintings attributed to Chardin is indicated by a figure in brackets.*

## KITCHEN SCENES

### WASHERWOMEN — BLANCHISSEUSES

X sale, 4 Nov. 1784, no. 120;— *Dans l'intérieur de son ménage une femme est occupée à laver du linge, tandis que son enfant s'amuse à faire des bulles de savon*, sale, 10 Nov. 1834, no. 57;— *La Savonneuse*, Plinval sale, 14–15 Apr. 1846, no. 4;— *Laveuse*, Robineau de Bercy sale, 25–27 Jan. 1847, no. 21;— *Laveuse*, Meffre sale, 3–4 Mar. 1852, no. 34;— *Dans l'intérieur d'une maison rustique, une jeune femme lave du linge, tandis que son enfant joue près du baquet*, M. de C. sale, 7 Apr. 1857, no. 25;— *Ménagère lavant du linge*, G. Gaudinot sale, 25 Nov. 1857, no. 64;— *Savonneuse*, M.H. sale, 29–30 Apr. 1867, no. 20;— H. Coïc sale, 5–7 Feb. 1872, no. 3;— *La lessive*, M.B. sale, 16 Nov. 1874, no. 17;— *La lessiveuse*, X sale, 25 Apr. 1876, no. 33;— *La laveuse*, M. Gimon sale, 7 May 1878, no. 74; L. sale 17 Mar. 1879, Arras, no. 90; X sale, 26–27 Mar. 1880; X sale, 9–10 Apr. 1880, no. 180;— Exh: R. Academy, London, 1880, no. 33; Guildhall, 1898, no. 52; Burlington F.A.C., 1913, no. 40;— Th. Robinson sale, 16–18 Nov. 1886, New York, no. 112;— Gott sale, 1 Dec. 1894, London, no. 104;— sale, 7 Feb. 1913, London, no. 113;— sale, 31 May 1932, London, no. 102; sale, 10 Apr. 1933, London, no. 25;— sale, 31 May 1961, London, no. 153;—

### KITCHEN MAIDS — ECUREUSES

X sale, 2 May 1849, no. 37;— *Jeune femme récurant un chaudron*, X sale, 3 Oct. 1849, no. 76;— X sale, 15 Feb. 1858, no. 42;— X sale, 22 Oct. 1860, no. 60;— Exh: Troyes, 1864, no. 369;— sale, 25–26 May 1866, no. 24;— X sale, 30 Apr. 1866, no. 5; A. Grand sale, 20–24 Nov. 1876, no. 47; X sale, 25 Nov. 1887, Rouen, no. 145; Mazaroz–Ribalier sale, 1–3 Dec. 1890, no. 31;— Exh: Louvre, 1885, no. 63;— sale, 2 May 1902, no. 20;— Comte de Ganay sale, 4 June 1903, no. 4;— Exh: Brussels, 1904, no. 13;— James H. Crafts sale, 6 Mar. 1905, London, no. 4;— Cat: Guiffrey, 1908, no. 189;— Lit: Valentiner, 1914, no. 782;—

### COPPER WATER URNS — FONTAINES

*Jeune cuisinière tirant de l'eau à une fontaine*, W(eber) sale, 12–16 Mar. 1844, no. 26;— *Intérieur où se voit une servante qui tire de l'eau à une fontaine*, Vailly sale, 17–18 Feb. 1853, no. 61;— *Femme tirant de l'eau à une fontaine*, X sale, 21 Jan. 1856, no. 11;— LeRoy d'Etiolles sale, 21–22 Feb. 1861, no. 11; *Cuisinière prenant de l'eau à une fontaine*, Moreau–Wolsey sale, 23–24 May 1869, no. 27;— Thomas Shaw sale, 17–18 Mar. 1870, no. 1;— Exh: R. Academy, London, 1880, no. 41; Guidhall, 1898, no. 52; Burlington F.A.C., 1913, no. 41;—

### RETURN FROM SHOPPING — POURVOYEUSES

*Intérieur de cuisine, Jeune femme revenant du marché*, X sale, 13 Mar. 1835, no. 14;— Exh: Troyes, 1864, no. 368;— sale, 25–26 May 1866, no. 20;— Veuve Papin sale, 17–18 Apr. 1874, no. 3;— X sale, 10 Apr. 1874, no. 14; sale 20–22 Apr. 1892, no. 31;— *Femme avec un panier*, E. Benjamin sale, London, 23–26 Nov. 1898, no. 511;— Mme Lelong sale, 27 Apr.–1 May 1903, no. 9;— K. Weniger sale, 7 May 1906, Vienna, no. 10;— M. de X sale, 21–22 Oct. 1925, no. 48;— Riesner sale, 19 Nov. 1927, no. 21;— sale, 23 Jan. 1928, no. 17;— sale, 29 Nov. 1929, no. 49;— *La porteuse de pain*, sale, 23 June 1930, no. 69;— *After Shopping*, sale, 16 Feb. 1939, New York, no. 34;—

### CLEANING VEGETABLES — RATISSEUSES

*Femme occupée à éplucher des légumes*, sale 17–19 Mar. 1851, no. 167;— Comte de B. sale, 20–21 June 1865, Versailles, no. 79;— Menuisier sale, 9–11 June 1891, no. 6; *Une femme épluchant des carottes*, Leek sale, 12–13 Mar. 1924, London, no. 211;— *Femme épluchant des pommes de terre*, sale, 31 May 1932, London, no. 126;—

### HOUSEKEEPERS — MENAGERES

Sale, 22 Dec. 1860, no. 61;— sale, 18–19 Feb. 1861, no. 2;— sale, 23 Dec. 1876, no. 16;— M.H. sale, 4–5 June 1883, no. 105;— Mme Lelong sale, 27 Apr.–1 May 1903, no. 10;— F. Pouy sale, 18–28 Nov. 1907, Amiens, no. 352;— M. A. Angellier sale, 20–22 Nov. 1911, Lille, no. 299;— Bolton sale, 19–20 Feb. 1912, New York, no. 141;— Lady Dorothy Nevill and others sale, 13 June 1913, London, no. 73;— C.D. sale, 3 Apr. 1914, no. 104;— sale, 22–23 May 1914, no. 221;— M.D. sale, 15–16 Dec. 1922, no. 29;— Exh: Paris, 1923, no. 7; Gal. Georges Petit, 1907, no. 40; Gal. Pigalle, 1929, no. 15;— M.J. sale, 7 July 1927, no. 21;— Vicomte de la C.L. sale, 27 Feb. 1932, no. 63;— sale, 12–13 June 1935, no. 13;—

### COOKS — CUISINIERES

Nicolas Reber sale, 1810 (cat. dated 1809), no. 88;— sale 27–28 Feb. 1833, no. 60;— sale, 29–30 Jan. 1846, no. 64;— sale, 22 Mar. 1854, no. 8;— Ch. Fournier sale, 13 Oct. 1854, no. 56;— sale 12–13 June 1856, no. 6;— Exh: Carcassonne, 1859, no. 23;— sale 21 Jan. 1862, no. 27;— Baron D. sale, 5–6 Jan. 1867, no. 69;— sale, 31 Mar. 1877, no. 16;— M. de L. sale, 17 Mar. 1879, Arras, no. 91;— Carlier sale, 18 Mar. 1880, no. 79;— sale, 26–27 Mar. 1880, no. 22;— sale, 9–10 Apr. 1880, no. 179;— sale, 14–15 Feb. 1881, no. 65;— St-S. sale, 23–24 Dec. 1881, Lyon, no. 4; sale, 5–6 Dec. 1888, no. 15; sale, 8 Apr. 1910, no. 51;—

### KITCHEN BOYS — CUISINIERS MARMITONS

Comte de N. sale, 16 Feb. 1865, no. 15;— Richard sale, 18 Mar. 1872, no. 9;— Comtesse N. (Gabriel de Nattes) sale, 31 Mar. 1886, no. 20;— sale, 3–4 Apr. 1890, no. 4;— 26–28 Nov. 1900, no. 224;— Hoogendyk sale, 28–29 Apr. 1908 Amsterdam, no. 118;—

### KITCHEN INTERIORS

Sale, 19–20 Jan. 1835, no. 15;— P. Carlier et Le Thière sale, 12–14 Oct. 1837, no. 128; sale, 10 Dec. 1842, no. 51; 10–11 Feb. 1843, no. 76;— M.R. sale, 7 Feb. 1845, no. 28;— sale, 2 Feb. 1852, no. 11;— sale, 22–23 Feb. 1852, no. 25;— sale, 25 Feb. 1853, no. 59;— Comte d'Houdetot sale, 12–14 Dec. 1859, no. 20;— sale, 28 Apr. 1866, no. 74;— sale, 17 Jan. 1867, no. 9;— sale, 18 Jan. 1884, no. 7;— sale, 4–5 Feb. 1884, no. 8;— sale Blumerel, 1–5 Apr. 1913, Bordeaux;— Hovingoch–Winborg sale, 24 Feb. 1931, Stockholm, no. 12;—

### KITCHEN INTERIORS — VARIOUS

*Intérieur d'un cellier*, Pierre H. Lemoyne sale, 19 May 1828, no. 61;— *Servante*, Challan sale, 23–24 May 1831, no. 10;— *Repasseuse*, sale, 2–3 Apr. 1839, no. 8;— *Servante*, Rouillard sale, 21 Feb. 1853, no. 114;— *La petite paysanne dit aussi la petite rêveuse*, Exh: Gal. Martinet, 1860, no. 93; Duc de Morny sale, 6–12 June 1865, no. 94;— *Scène familière*, Heilbronner sale, 9–10 Apr. 1867, no. 9;— *Repasseuse*, Laloge sale, 4–9 Apr. 1872, no. 149 bis;— *Garçon cabaretier*, Lady Dorothy Nevill and others sale, London, 13 June 1913, no. 73;— *Jeune fermière*, sale, 21 June 1926, London, no. 98;— *Interior of a barn*, sale, 10 Feb. 1933, London, no. 12;— *Peasant leaning on a stick*, 15 Dec. 1944, N. York, no. 28;— *Kitchen maids*, 8–10 May 1946, N. York, no. 512;— *Interiors with figures*, sale, 8 Apr. 1948, N. York, no. 118;— *Lady cutting slice of bread*, sale, 29 Oct. 1948, London, no. 25;— *A maid preparing vegetables*, sale, 6 May 1949, London, no. 146;— *La jeune servante*, sale, 19 June 1950, no. 24;— *The good housewife*, sale, 5–6 May 1950, N. York, no. 106;— *Milk seller*, sale, 3–4 Nov. 1950, no. 60;— *Girl with cabbage*, sale, 26 Apr. 1951, N. York, no. 136;— *Peasant girl*, sale, 12 Oct. 1951, London, no. 176;— *The Kitchen maid*, sale, 23 Feb. 1955, London, no. 169;— *Interior*, sale, 17 Nov. 1965, London, no. 42;—

## MOTHERS AND CHILDREN

### BENEDICTIONS

Mathieu de B. sale, 16 Mar. 1846, no. 67;— sale, 19 Mar. 1852, no. 13;— sale, 13 Apr. 1854, no. 56;— sale, 1 Mar. 1856, no. 20;— sale, 5–6 Apr. 1858, no. 23;— sale, 20–21 Sept. 1860, no. 63;— sale, 19–20 Oct. 1860, no. 67;— Balin sale, 5 Feb. 1872, no. 51;— Lit: Sander, *National Mus.*, Stockholm, 1878, I, p. 54; Göthe, *Cat. Mus. de Stockholm*, 1928, no. 783;— Walferdin sale, 3 Apr. 1880, no. 1;— sale, 9 Apr. 1885, no. 9;— sale, 7 May 1896, no. 50;— sale, 20 Apr. 1901, no. 25;— Exh: R. Academy, London, 1902, no. 182;

Nat. Gall. of Scotland, Edinburgh, 1957, no. 39; Manchester 1957, no. 178;— J. James Cowan sale, 2 July 1926, London, no. 71;— Mme Berthoulat sale, 11 Feb. 1942, no. 14;— sale, 3 Dec. 1943;— sale, 24 Dec. 1943, London;—

### GOVERNESSES

De la Roque sale, 1745, no. 190;— sale, 13 Mar. 1827, no. 20; A. Didot sale, 6–8 May 1828, no. 17; Mme Pauper sale, 12–15 Mar. 1873, no. 4; Boittelle sale, 2 Apr. 1874, no. 8; Exh: Geneva, 1951, no. 13;— sale, 9–10 Jan. 1829, no. 25;— sale, 1–2 Mar. 1841, no. 10;— M. Martin sale, 4–5 Dec. 1843, no. 55;— *Scène d'intérieur*, L.D.V. (de Vèzes) sale, 10–11 Dec. 1846, no. 30;— M. D . . . sale, 11 Jan, 1847, no. 10;— sale, 18 Mar. 1851, no. 87;— Remoissenet sale, 24–25 Jan. 1853, no. 30;— sale, 22 Mar. 1854, no. 8;— sale, 27 Feb. 1865, no. 22;— *La Réprimande*, Comte de Sept Maisons sale, 15–17 May 1866, no. 154;— M. P . . . de L . . . sale, 20 Dec. 1867, no. 9;— A. Dillon et J.H.D. sale, 5 May 1873, Brussels, no. 99;— X sale, 23 Dec. 1876, no. 15;— X sale, 7 Dec. 1880, no. 83;— X sale, 14–15 Feb. 1881, no. 63;— Mme de Villers–Vandey sale, 13–16 Feb. 1884, no. 70;— sale, 7–8 Mar. 1887, no. 4;— Baur sale, 10–11 Dec. 1890, no. 16;— *L'Instruction maternelle*, Lit: *Ill. cat. of 2nd hundred of paintings by old masters*, Sedelmayer Gall., 1895, no. 61; *Cat. of Coll. of pictures by old masters*, Lindenhurst Gall., Philadelphia, 1904;— sale, 26 Mar. 1906, no. 8;— E. Hanfstaengl sale, 11 May 1909, Munich, no. 10;— E. Cousin sale, 15 Mar. 1913, no. 18;— Repr: *Trésors d'Art en Russie*, VII, pl. 101;— sale, 26–27 May 1920, no. 30;— M.O.B. sale, 26 Oct. 1920, no. 203;— G. Rahlenbeck sale, 2 Dec. 1922, Brussels, no. 9;— *Ready for School*, sale, 16 Feb. 1939, N. York, no. 33;— Exh: Manchester 1960, no. 127;— *Etude pour la gouvernante*, Exh: R. Academy, London, 1968/9, no. 145;—

### DILIGENT MOTHERS — MERES LABORIEUSES

X sale, 21 Nov. 1862, no. 7;— sale, 6 Jan. 1794, no. 82;— X sale, 12 Nov. 1855, no. 33;— L . . . (Lebreton) sale, 21–22 Nov. 1856, no. 83;— X sale, 14–15 Feb. 1881, no. 64;— sale, 7 May 1896, no. 6; A. Schmetz, sale 14 Mar. 1905, Berlin, no. 73;— *La leçon de broderie* and *Départ pour l'école*, Mme. Lee Child sale, 7 May 1886, nos. 16–17; E. Hanfstaengl sale, 11 May 1909, Munich, no. 9;— Bertin sale, 22 Feb. 1910, no. 82; Paul Mersch sale, 5–6 Apr. 1910, Vienna, no. 17;— Sedelmeyer sale, 23 Nov. 1927, no. 5; sale, 1 May 1946, London, no. 120;— Mme A. Laurans sale, 12 Mar. 1952, no. 16;—

### VARIOUS

*Leçon de lecture*, sale, 5–6 Feb. 1824, no. 89;— *La Leçon de lecture*, sale, 17 Jan. 1825, no. 36;— *Jeune villageoise enfilant une aiguille pendant que sa mère travaille*, sale, 20–21 Mar. 1840, no. 69;— *Le départ pour l'école*, Philips de Treslon sale, 14–15 Feb. 1840, no. 128;— *Le négligé*, sale, 26 Dec. 1842, no. 148;— *Jeune femme assise allaitant son enfant*, sale, 19–21 Jan. 1843, no. 127;— *Les apprêts pour l'école* and *Leçon de lecture*, Meffre aîné sale, 25–26 Feb. 1845, nos. 13–14;— *Les apprêts pour l'école*, sale, 17–18 Nov. 1845, no. 18;— *Femme et enfants dans un intérieur*, sale, 30 Nov. 1846, no. 36;— *Jeune mère au milieu de ses enfants*, sale, 20 Mar. 1852;— *Femme et enfants*, sale, 30 Nov. 1853, no. 54;— *Les soins maternels*, L. (Lebreton) sale, 21–22 Nov. 1856;— *La toilette du matin*, sale, 26 Nov. 1857, no. 31;— *La bonne mère*, sale, 20–21 Sept. 1860, no. 84;— *La visite à la nourrice*, Marquis de Soyecourt sale, 31 Jan. 1863, no. 9;— *Femme et enfant*, M. Birjon sale, 19 Feb. 1866, Rouen, no. 214;— *Enfant apprenant l'alphabet*, F. Broderip sale, 6–15 Feb. 1872, London, no. 647;—

*Le départ pour l'école*, Henri Coïc sale, 5–7 Feb. 1872, no. 4;— *La toilette du matin*, M.D. sale, 25 Nov. 1872, no. 8;— *Jeune mère allaitant son enfant*, Comte de Villafranca sale, 19–22 Mar. 1873, no. 138;— *Le négligé*, A. Dillon et J.H.D. sale, 5 May 1873, Brussels, no. 100;— *L'intérieur d'une chambre*, sale, 22–23 Nov. 1880, no. 24;— *La leçon*, sale, 7 Dec. 1880, no. 84;— *Leçon de couture*, MM. X . . . and Z . . . sale, 5 May 1882, no. 49;— *La maman pose un ruban sur la tête de sa fille*, sale, 12 Jan. 1883, no. 7;— *Les apprêts pour l'école* and *Le départ pour l'école*, Beckett–Denison sale, 20 June 1885, London;— *La polenta*, Duc de G . . . and M. W. . . . sale, 9 Dec. 1885, no. 19;— *Le départ pour l'école*, Lee Child sale, 7 May 1886, no. 17;— *Le départ de l'écolier* and *Leçon de couture*, M.D. sale, 19 Feb. 1887, no. 21;— *Leçon de lecture*, sale, 3 June 1890, no. 16;— *Mère de famille*, Exh: Roanne 1890, no. 140;— *La réprimande*, G.R. sale, 5 May 1892, Brussels, no. 17;— *La toilette de la petite fille*, sale, 15 May 1913, no. 10;— *La toilette*, sale, 4 Mar. 1914;— *Mère et enfants*, Comtesse Quadt-Wykradt Isny sale, 26 Mar. 1914, Munich, no. 45;— *L'enfant endormi*, sale, 6 Nov. 1922, no. 3;— *Départ pour l'école*, A. Steward and others sale, 28–29 July 1927, London, no. 82;— *La leçon*, 12–13 Mar. 1929, Marseilles, no. 123;— Puleston sale, 18 Oct. 1933, London, no. 151;—

*L'enfant au panier de fruits*, M. X . . . sale, 19 Mar. 1930, no. 22;— *Femme et enfant cousant*, sale, 25 June 1930, London, no. 34;— *L'enfant au cerf-volant*, Pelletier sale, 8–9 Oct. 1930, no. 12;— *Fillette lisant*, J.T. (Tabourier) sale, 1 Dec. 1933, no. 9;— *Le déjeuner de l'enfant*, Eug. Figuière sale, 10 June 1938, no. 161;— *La leçon de danse*, Mme Auroc sale, 3 July 1941, no. 27;— *Le petit écolier*, sale, 21 Dec. 1942, no. 15;— *Le jeune écolier*, sale, 3 Dec. 1943;— *Teacher and pupil*, sale, 21 Feb. 1946, N. York, no. 383;— *Mères et enfants*, sale, 26 Apr. 1951, N. York, no. 20;— *A rich nursery,—A poor nursery*, sale, 27 Mar. 1953, London, no. 41;— *Fillette au chien*, sale, 29 June 1962, no. 2; *L'écolier*, sale, 6 Apr. 1965, Versailles, no. 58;—

## CHILDREN PLAYING

### SOAP BUBBLES — BOUTEILLES DE SAVON

*Un enfant qui fait des bulles de savon*, Lit: L'Inventaire de la Comtesse de Verrue (without author's name) 1737;— sale, 11–12 Jan. 1841, no. 19;— sale, 27 Feb. 1851, no. 14;— Bigillon sale, 26–30 Apr. 1869, Grenoble, no. 23;— Melle. Ch. B. sale, 17–18 Nov. 1873, no. 75;— Lit: *Cat. Mus. Lorin*, Bourg, 1875, no. 29; Huyghe, *Jardin des Arts*, Apr. 1965, p. 5;— sale, 21–22 Dec. 1882, no. 19;— L . . . sale, 24–25 Apr. 1885, no. 17;— A. Sichel sale, 1–5 Mar. 1885, no. 181;— sale, 3–5 Dec. 1888, no. 5;— Baron H. de Bethmann sale, 21–22 June 1923, no. 146;— sale, 19 June 1947, no. 11;— sale, 13 Nov. 1950, no. 6;—

### CARD CASTLES AND TOWERS — CHATEAUX ET TOURS DE CARTES

M.L . . . (Langlier) sale, 24–27 Sept. 1832, no. 9;— Desfriches sale, 6–7 May 1834, no. 53;— Quatre-Solz de la Hante sale, 8–10 May 1838;— D.V. (de Vèze) sale, 10–12 Oct. 1846, no. 17;— Gueting sale, 19 Feb. 1848, no. 6;— Saint-Albin sale, 26–29 Dec. 1849, no. 13;— Alph. Giroux sale, 10–12 Feb. 1851, no. 39; sale, 17–19 Mar. 1851, no. 112;— sale, 29 May 1852, no. 750;— sale, 30 Mar. 1854, no. 19;— Guilhotaud sale, 30 Mar. 1855, no. 29;— sale, 6–8 Dec. 1858, no. 29;— Broderip sale, 6–15 Feb. 1872, London, no. 648;— Comte du Tillet sale, 7 Feb. 1881, no. 10;— Lit: *Cat. Mus. de Dijon*, 1883;— sale, 21 Feb. 1894, no. 10;— Exh: Reims, 1895, no. 10; Lit: H. Jadart, *Réunion des Sociétés des Beaux-Arts des départements*, 1896, p. 182;— Lit: *Cat. Sedelmeyer Gall.*, 1899, no. 74; Exh: Brussels, 1904, no. 12;— Reginald Vaile sale, 23 May 1903, London, no. 25; Sedelmeyer sale, 16–18 May 1907, no. 189; Exh: Guildhall, 1902, no. 11; Brussels, 1904, no. 12; Mus. Carnavalet, 1928, no. 33; Lit: Jonas, *Cat. Mus. Cognac-Jay*, 1930, no. 20;— Sedelmeyer, sale 1907, no. 188; Exh: Munich, 1912, no. 11; Burlington F.A.C., London, 1913, no. 43;— sale, 12 June 1914, no. 16;— sale, 25, 27, 28 Nov. 1942, N. York, no. 270; *Le château de cartes*, acquired in 1951 by the Mus. des Offices, Florence; Exh: Zurich, Sept. 1955, no. 65;—

### THE GAME OF GOOSE — LE JEU DE L'OYE

Lit: *Cat. Mus. de Chartres* 1931, no. 36;— sale, 23 June 1959, no. 2; 29 June 1960, no. 10;— Jules Strauss sale, 7 Mar. 1961, no. 12;—

### SCHOOL MISTRESSES — MAITRESSES D'ECOLE

*Leçon de lecture*, Didot sale, 27–28 Dec. 1819, no. 25;— Aguado sale, 18–22 Apr. 1843, no. 7;— Cypierre sale, 10 Mar. 1845, no. 24;— sale, 5–6 Mar. 1852, no. 29;— Devère sale, 17 Mar. 1855, no. 8;— Signol sale, 1–3 Apr. 1878, no. 44; Curel sale, 3 May 1918, no. 26; Exh: Chicago, 1933, no. 211; Lit: Frankfurter, The Mellon gift to the Nation, *Art News*, 9 Jan. 1937, p. 7; *Masterpieces of painting from the Nat. Gall. of Art*, Washington, 1944; E. Finley, John Walker, *Paintings and sculptures from the Mellon collection*, Nat. Gall., Washington, 1949, p. 103; Duveen, *La Chasse aux chefs-d'œuvre, Jardin des Arts*, 1955, no. 4, p. 209;— Sichel sale, 22–28 June 1899, no. 8;— *La lecture*, Melle X sale, 7–8 Nov. 1924, no. 30;— Exh: Gal. Pigalle, 1929, no. 25;— Mme H. sale, 30 Apr. 1926, no. 26;—

### YOUNG GIRLS WITH CHERRIES — PETITES FILLES AUX CERISES

Didot de Saint-Marc sale, 16 Dec. 1835, no. 45;— L. (Lebreton) sale, 17–19 Mar. 1840, no. 110;— F. Broderip sale, 6–15 Feb. 1872, London, no. 646;— Desenfans sale, 1 Mar. 1873, London, no. 282;— Lit: *Dayot et Vaillat, Oeuvre de J.B.S Chardin et J. H. Fragonard*, no. 10;— G. T. Cox Cold sale, London 1927;— sale, 12 Oct. 1935, Berlin, no. 12;—

### VARIOUS

*Une jeune fille regarde perché sur son doigt un petit serin*, sale, 10 Mar. 1823, no. 20;— *La partie de cartes*, 18–20 May, 1835, no. 187;— *La partie de volant, de trictrac*, sale, 30 Nov. 1835, no. 23;— *Un jeune garçon*, J. Fr et Al. Hue sale, 5 Jan. 1838, no. 10;— *Deux enfants gourmands*, sale, 20 Apr. 1839, no. 11;— *Enfants au chat*, sale, 9 Mar. 1839, no. 45;— *Une jeune fille tient en esclavage un oiseau*, sale, 13 Nov. 1843, no. 27;— *Enfant au chien*, sale, 7 Mar. 1849, no. 13;— *Jeune enfant mangeant des pommes*, Jackson sale, 12 Mar. 1849, no. 110;— *La jeune fille à l'oiseau*, 23–24 Nov. 1849, no. 5;— *Jeune fille instruisant un perroquet*, sale, 27 Apr. 1851, no. 15;— *Les enfants artificiers*, sale, 8 Apr. 1852, no. 60;— *Scène enfantine*, 10 Nov. 1852, no. 36;— *Enfant au chien*, A. Dugleré sale, 31 Jan. 1853, no. 10;— *Une leçon de danse*, Beurdeley sale, 29–30 Mar. 1853, no. 36;— P . . . sale, 18–19 Mar. 1853, no. 113;— *Enfant au bilboquet*, Marcille sale, 14–15 Jan. 1857, no. 215;— *Un enfant jouant avec un chien*, 8 June 1858, no. 14;— *Ecolier endormi*, Warneck sale, 10 Dec. 1859, no. 20;— *Jeune fille jouant avec un chat dans un appartement*, Warneck sale, 10 Dec. 1859, no. 63;—*La danse*, Comte Festetics sale, 11 Apr. -2 May 1859, Vienna, no. 157;—

*Plaisir innocent*, Montaugié sale, 29 July 1861, no. 11;— *Enfant en costume de l'époque Louis XVI*, sale, 7–8 Dec. 1864, no. 11;— *Deux enfants*, L . . . sale, 6–7 Mar. 1865, no. 36;— *Jeune garçon habillé en pierrot*, F.F.M. sale, 24 Nov. 1866, no. 67;— B. Narischkine sale, 4 May 1868, no. 42;— *Le Gourmand puni*, sale, 16 Apr. 1869, no. 8;— *Les moustaches*, sale, 29 Apr. 1870, no. 9;— *La petite fille au chien*, sale, 23 Apr. 1870, no. 25;— *L'enfant au chien*, sale, 21–22 Mar. 1873, no. 134;— *Jeux d'enfants*, Desenfans and others sale, 1873, London, no. 156;— *Deux petites savoyardes, dont l'une joue de la vielle*; Lit: *Cat. Mus. de Quimper*, 1873, no. 561;— *Jeune soldat*, Lafontaine sale, 11 Apr. 1874, no. 6; sale, 23 Mar. 1874, no. 12; Laurent Richard sale, 28–29 May 1886, no. 7; H. Michel Lévy sale, 12–13 May 1919, no. 9;— *Jeune soldat*, sale, 27–28 Dec. 1881, Brussels, no. 23; Pierre Fontaine sale, 28–29 Nov. 1882, no. 23;— *Le Colin-Maillard*, H. George Bohn sale, 1884, London, p. 33;—

*Enfant au bilboquet*, Pélissier sale, 1890, no. 73;— *Jeune fille au chat*, Cazeneuve sale, 3 Mar. 1890, Toulouse, no. 659;— *Jeux d'enfants*, Marquis de Normandy and others sale, 19–21 July 1890, London, no. 54;— *Le petit écolier*, sale, 6–7 Mar. 1891, no. 299;— *Enfant à la cage*, Exh: *Portraits de femmes et d'enfants*, Ecole des Beaux-Arts, 1897 (not in cat.); Cat., Guiffrey, no. 156;— *L'écolier*, Comte C. sale, 30 Apr. 1898, no. 7;— *Jeune fille à l'oiseau*, sale, 19 May 1899, no. 17;— *Le retour de l'école*, cat. Guiffrey, 1908, no. 93; Brière, 1924, no. 118;— *Un enfant tenant un nid d'oiseau*, sale, 12 Apr. 1910, no. 11;— *Jeune garçon jouant avec des boules*, sale, 13 Mar. 1911, no. 9;— *L'enfant à la cage*, A. Paradise-Gaston sale, Frankfurt, 14 May 1912, no. 14;— *Ecolier jouant au volant*, X sale, 6 Feb. 1920, no. 9;— sale, 26–27 May 1920, no. 31;— *Jeune fille jouant avec un* chien, sale, 22 Mar. 1926, London, no. 132;— *Jeune soldat*, G. T. Cox Cold sale, London, 1927;— *Enfant au bilboquet*, sale, 9 May 1927, no. 16;— *Deux enfants jouant avec une grappe de raisin*, sale, 21 Feb. 1934, London, no. 150;— *La petite fille au volant*, acquired by Mus. des Offices, Florence, 1951, Exh: Munich, 1958, no. 37; Lit: Huyghe, *La peinture française, des 17e et 18e s.*, 1962, p. 74; Rosenberg, *Chardin*, 1963, p. 50;—

## DRAFTSMAN — DESSINATEURS

M. . . . sale, 19–21 May 1825, no. 15;— *Dessinateur ou sculpteur*, sale, 19–21 Jan. 1843, no. 63; sale, 21–22 Apr. 1873, no. 18;— *Le petit étudiant en dessin*, Coste sale, 14 Feb. 1845, no. 84;— *Deux jeunes gens regardent un dessin*, Cornac sale, 18–19 Feb. 1850, no. 70;— Meffre sale, 3–4 Mar. 1852, no. 63;— sale, 11–14 Dec. 1852, no. 63;—*Jeune écolier*, sale, 26 Oct. 1854;— *L'amateur*, sale, 29 May 1855, no. 143; La . . . (Laluyé) sale, 12–13 Feb. 1868, no. 65;— (2) Comte d'Houdetot sale, 12–14 Dec. 1859, nos. 21–24; Walferdin sale, 18 May 1860, no. 19;— sale, 22 Nov. 1860, no. 39;— *Ecolier dessinant*, François sale, 7 Nov. 1860, no. 81;— *Jeune femme dessinant*, A. Couteaux sale, 20–21 Apr. 1863, no. 78;— Comte de N . . . sale, 16 Feb. 1865, no. 16;— Comte de Foncigny sale, 11–13 Apr. 1867, no. 68;— Otto Mundler sale, 27 Nov. 1871, no. 3;— *L'étudiant*, sale, 3 June 1884, no. 5;— Dupont–Auberville sale, 24 Mar. 1886, no. 10;— sale, 4 Mar. 1889, no. 46 bis;— *Le jeune artiste*, sale, 20–22 Apr. 1892, no. 33;— H. D. Roussel, sale, 23–24 May 1893, Brussels, no. 5;— E. Barre sale, 30–31 Jan. 1894, no. 12;— *Dessinatrice*, Lit: Valentiner, 1914, III, p. 280;— X sale, 25–26 Mar. 1920, no. 80;— *Le dessinateur*, known from a photograph kept in the library of Sir R. C. Witt;— *Le jeune dessinateur*, (cf. preceeding). *Le tableau se trouvait dans le commerce à Londres en 1920*;— Comte Robert de Montesquiou-Fezensac sale, 27–28 May 1928, Selles-sur-Cher;— Alphonse Trézel sale, 23–24 May 1935, no. 56;— Ant. W. M. Mensing sale, 15 Nov. 1938, Amsterdam, no. 19;— *Un jeune dessinateur d'après le Mercure de Pigalle*, sale, 18 June 1956, no. 53;— sale, 29 June 1960, London, no. 91;—

## FEMININE OCCUPATIONS

### LADY SEALING A LETTER — DAME CACHETANT UNE LETTRE

Giraud sale, 4 Jan. 1779, no. 36 (cuivre);— Boscry sale, 19 Mar. 1781, no. 18 (cuivre);— comte d'Houdetot sale, 12–14 Dec. 1859, no. 32; Marquis de V. sale, 5 June 1871, London, no. 227; Exh: Mus. Carnavalet, 1928, no. 35;— Martial Pelletier sale, 28 Apr. 1870, no. 5 (cuivre);— F. Watelin sale, 17 Nov. 1919, no. 71;—

### LADY TAKING TEA

Malézieu sale, 22–24 Nov. 1852, no. 189;— Mme P . . . sale, 16 Dec. 1865, no. 55;— Comtesse d'Amerval sale, 29 July–2 Aug. 1873, no. 301;—

### THE EMBROIDERER — L'OUVRIERE EN TAPISSERIE

Silvestre sale, 28 Feb. 1811, no. 14;— Vicomte d'Harcourt sale, 31 Jan.–2 Feb. 1842; Comte d'Espagnac sale, 4–8 May 1847, no. 199; Baron de Beurnonville sale, 9–16 May 1881, 3 June 1884, no. 365 and 30–31 Jan. 1885, no. 107; Prof. Hugueney sale, 31 Mar. 1896, Strasbourg, no. 22;— Wilhorgne sale, 6 Apr. 1868, no. 39;— *Six femmes en train de coudre*, Lit: *Cat. Mus. de Dulwich*, 1880, no. 27, and 1914, no. 307;— André de Engelhard sale, 23 May 1891, Frankfurt, no. 19;— sale, 11 June 1926, London, no. 107;—

### LADY WITH THE BIRD-SONG ORGAN — LA SERINETTE — LA CHARMEUSE

*Dame variant ses amusements*, Nicolas sale, 3 Nov. 1806, no. 4; Didot sale, 27–28 Dec. 1819, no. 22; Didot sale, 6–8 May 1828, no. 16; Mme Pauper sale, 12–15 Mar. 1873, no. 3; Boittelle sale, 2 Apr. 1874, no. 7; Exh: Gal. Heim, 1959, no. 14;— *Le Roman et la Serinette*, sale, 2 May 1849, no. 36;— *La Charmeuse*, Exh: Gal. Martinet, 1860, no. 97; Gal. Georges Petit, 1907, no. 4; Gal. Pigalle, 1929, no. 14; Henry Didier sale, 1868, no. 46; sale, 26 June 1963, London, no. 77; sale, 2 Dec. 1964, London, no. 117;— Walferdin sale, 3 Apr. 1880, no. 2;— sale, 28 Jan. 1882, no. 6;— sale, 26 Dec. 1944, no. 12;— sale, 30 Apr. 1945, no. 16;—

### VARIOUS

*Vieille à sa toilette*, R. de Ledan sale, 3–18 Dec. 1816, no. 42;— *Femme à sa toilette*, sale, 28 Feb. 1825, no. 36;— *Femme à sa toilette*, sale, 20 Mar. 1826, no. 71;— *Vieille femme assise et travaillant*, sale, 10–11 Dec. 1829, no. 24;— *Vieille femme lisant*, sale, 27 Jan. 1831;—*Jeune fille dans son cabinet de toilette*, Mme D . . . sale, 17–18 Dec. 1832, no. 44;— *Jeune femme cousant*, sale, 27–28 Jan. 1834, no. 66; 15–16 Nov. 1876, no. 127; M. M . . . (Martin) sale, 4–7 Apr. 1892, no. 171;—*Jeune femme assise*, Laroque sale, 18–20 May 1835, no. 186;— *Jeune femme prenant son café*, sale, 11–12 Jan. 1839, no. 88; X (Bruslé) sale, 1–2 Mar. 1839, no. 61; Beurdeley sale, 29–30 Mar. 1853, no. 37;— *La brodeuse*, L. (Lebreton) sale, 17–19 Mar. 1840, no. 111; sale, 10 Jan. 1852, no. 13; Barroilhet sale, 10 Mar. 1856, no. 17;— *Femme assise jouant de la guitare*, sale, 21 Feb. 1843, no. 39;— *Le nœud d'Epée*, and *La toilette*, Mainneman sale, 21 Feb. 1843, nos. 3, 4;— *Fileuse*, Dubois sale, 7–9 Dec. 1843, no. 2;— *La dame à la toilette et l'abbé*, R. de B. sale, 21 Mar. 1844, no. 259;— *Dame à sa toilette*, Simon sale, 11 Nov. 1844, no. 67;—*Jeune femme endormie*, Cypierre sale, 10 Mar. 1845, no. 25;— *Jeune femme s'apprêtant à écrire*, Mme M.W. sale, 17–18 Nov. 1845, no. 100; Mme de Waldor sale, 28–30 Apr. 1873, no. 19;—

*Fileuse*, sale, 21 Jan. 1846, no. 75;— *Jeune fille lisant*, sale, 15 Apr. 1846, no. 18;— *Dame à sa toilette*, sale, 9 Nov. 1846, no. 69;— *La leçon et la réprimande*, sale, 21–22 Dec. 1846, no. 11;— *Une tricoteuse*, Comte d'Espagnac sale, Feb. 1847, no. 199;—*Jeune fille mettant sa jarretière*, Joubert sale, 26–27 July 1847, no. 22;— *Femme occupée à faire du filet*, sale, 12 Jan. 1848, no. 2; M.B. sale, 12 Nov. 1849, no. 20;— *La toilette d'une grande dame sous Louis XV*, M. de M. sale, 26 Jan. 1848, no. 48;—*Jeune fille tenant un cahier de musique*, sale, 18 Dec. 1850, no. 47;— *La toilette d'une dame*, sale, 7–8 Jan. 1850, no. 57;— *Femme brodant une écharpe*, Quélin sale, 23 June 1851, Angers, no. 185;— *Femme lisant*, sale, 17 Mar. 1852, no. 17;— *Jeune femme à sa toilette*, sale, 11 Oct. 1852, no. 9;— *Femmes occupées à tresser des cheveux*, sale, 29 Mar. 1855, no. 144;— *La faiseuse de*

*tapis*, sale, 29 Feb. 1856, no. 16;— *Jeune femme prenant son chocolat*, Pillot sale, 6–8 Dec. 1858, no. 27; sale F.F.M., 24 Nov. 1866, no. 68; E. Jodrell sale, 30 June 1888, London, no. 113;— *La lettre d'amour*, Pillot sale, 6–8 Dec. 1858, no. 28;—

*La toilette*, sale, 2 Oct. 1858, no. 25;— *La petite réveuse*, Exh: Gal. Martinet, 1860, no. 93; Duc de Morny sale, 31 May–3 June 1865, no. 94;— *Jeune femme tenant un livre*, sale, 1860, no. 54;— *Une fileuse*, sale, 23 Mar. 1860, no. 9;— *Jeune femme lisant une lettre*, Duc de . . . sale, 7 Apr. 1862, no. 49;— *La tricoteuse*, Danlos sale, 2 Mar. 1867, no. 11; Lit: *Cat., Metropolitan Mus.*, 1924, C37–2;— *Jeune femme lisant*, Galerie du château de Villeneuve sale, 1872, Lyon, no. 33; Viollet sale, 22–26 Dec. 1881, Tours, no. 5;— *Femme lisant*, I–4 Mar. 1872, Lyon, no. 69;— *La fileuse*, J. Perrot sale, 5 July 1874, Périgueux, no. 4;— *Jeune femme aux bras croisés*, and *Jeune femme lisant*, Baron de Beurnonville sale, 9–16 May 1881, no. 26;— *Jeune femme faisant de la musique*, Comte Andor Festetics sale, 22–23 Jan. 1884, Amsterdam, no. 21;— *La couturière*, Château de Langeais sale, 27 Dec. 1886, no. 15;— *Tricoteuse*, sale, 5–6 Dec. 1886, no. 15;— *Tricoteuse*, sale, 5–6 Dec. 1888, no. 15;— *Femme tenant un livre*, sale, 4 Mar. 1889, no. 46;—

*Les liseuses*, (2) Baur sale, 10–11 Dec. 1890, no. 15;— *Femme écrivant*, sale, 20–21 Dec. 1897, no. 4;— *Tricoteuse*, Crouan and F.D. sale, 5 Mar. 1914, Brussels, no. 21;— *La jeune repriseuse*, sale, 21 Feb. 1919, no. 72;— *La grand-mère dans un intérieur*, M. et Mme X sale, 6 Feb. 1920, no. 10;— *Jeune femme à la lettre*, X sale, 21–22 June 1920, no. 250;— *Femme dans un intérieur*, M. F. de C. sale, 20 Oct. 1920, no. 11;— *La toilette*, Comte Cavens sale, 21–22 Dec. 1922, Brussels, no. 18;— *Femme assise*, M. X . . . sale, 19 Mar. 1930, no. 21;— *Jeune femme surprise en écrivant*, Comte de la Béraudière sale, 11–13 Dec. 1930, no. 262;— *La dévideuse*, Mme G . . . sale, 26 June 1933, no. 17;— *Jeune femme cousant*, sale, 18–19 Dec. 1934, no. 195;— *Femme peignant*, sale, 4 Dec. 1936, London, no. 104;— *Les apprêts du maquillage*, sale, 12 May 1938;— *Femme assise*, 18–19 Nov. 1943, N. York, no. 36;— *The New Hat* and *Discharging the maid*, sale, 8 Mar. 1946, London, no. 116;— *La femme à la colombe*, sale, 24 Mar. 1947, no. 93;— *La tricoteuse*, sale, 25 Mar. 1950;— *La brodeuse* and *La dévideuse*, sale, 21 June 1961, Versailles, no. 49;—

## GENRE SCENES

*Homme et femme à table se disputant*, M. de P. sale, 2 May 1785, no. 70;— *Femme menaçant son mari*, N. M . . . sale, 20 Mar. 1787, no. 210;— *La curiosité*, sale, 2 May 1791, no. 482; sale, 11 Feb. 1897, no. 40; sale, 27 Mar. 1965, no. 3;— *Femme endormie* and *Paysanne tenant un chapelet*, Nanteuil sale, 1 Mar. 1792, no. 48;— *Intérieur d'une chambre*, Maynon sale, 28 Apr. 1806, no. 42;— *Paysanne balayant un cellier*, Lit: *Cat. Coll. B. G. Sage*, 1807, no. 143;— *Femme dormant*, sale, 26–27 Apr. 1819, no. 80;— *Scène familière*, Julian sale, 12 Dec. 1821, no. 21;— *La demande en mariage* and *Fête de la mère*, sale, 20 Dec. 1824, no. 258;— *Dame assise sur un sofa avec son mari*, sale, 20 Mar. 1826, no. 70;— *Dame entourée de ses médecins*, sale, 24 Sept. 1826, no. 26;— *Intérieur, une jeune fille assise*, sale, 15 Nov. 1826, no. 67;— *Deux scènes familières*, Gaillard Walter sale, 15 Mar. 1831, no. 40;— *Ouvriers au repos*, sale, 19–20 Dec. 1831, no. 52; Comte de . . . (du Tillet) sale, 7 Feb. 1881, no. 12;—

*Intérieur de chambre à coucher: Le lever*, sale, 22–23 Dec. 1831, no. 10;— *Scène chinoise*, sale, 5–7 Nov. 1832, no. 21; sale, 28–30 Jan. 1833, no. 22;— *Scène familière*, Bernardini sale, 10 Dec. 1832, no. 403;— *Intérieur d'un cellier*, sale, 27–28 Feb. 1833, no. 61;— *L'heureux ménage*, Van Veide sale, 23–24 Dec. 1833, no. 38;— *Sujet badin*, sale, 18 Jan. 1834, no. 15;— *Nécessité n'a pas de loi*, sale, 12 Mar. 1834, no. 10;— *La jeune communiante*, sale, 8 Dec. 1834, no. 3;— *Les bûchettes*, sale, 16 Dec. 1834, no. 7;— *Intérieur*, Laroque sale, 12–13 June 1835, no. 13;— *Scène d'intérieur*, sale, 15–16 May, 1837, no. 10;— *Intérieur: le coucher*, sale, 20 June 1837, no.15;— *Jeune garçon*, Jean Berré sale, 9–10 Jan. 1839, no. 57; — *La surprise à la toilette*, sale, 30 May–1 June 1839, no. 16;— *Bohémiens et diseuses de 'bonne aventure'*, Le B . . . sale, 26–28 Dec. 1839, no. 170;— *Villageoise enfilant les aiguilles de sa mère*, sale, 27 Mar. 1840, no. 73;— *Le déjeuner*, sale, 30–31 Mar. 1840, no. 10;— *Une jeune servante*, Bruslé sale, 21 Dec. 1840, no. 7; — *Un déjeuner de famille*, C. H. Lusson sale, 16 Mar. 1842, no. 120;— *Vieille femme se chauffant à son feu*, M. B . . . sale, 22–23 Feb. 1843, no. 11;—

*Marché aux légumes*, sale, 16–18 Jan. 1844, no. 86;— *La marchande de légumes*, Coste sale, 14 Feb. 1845, no. 62; sale, 5 Mar. 1853, no. 45;— *Jeune femme tenant un chat*, sale, 3 May 1845, no. 6;— *Sujet de famille*, sale, 17–18 Nov. 1845, no. 17;— *Intérieur*, sale, 15 Jan. 1846, no. 58;— *Intérieur de famille*, sale, 29–30 Jan. 1846, no. 10;— *Jeune fille avec un entonnoir*, M.H. sale, 27–28 Mar. 1846, no. 79;— *Deux scènes d'intérieur*, sale, 27 Apr. 1846, no. 102;— *Deux scènes d'intérieur*, sale, 9 Nov. 1846, nos. 15–16;— *Intérieur d'appartement*, sale, 23 Nov. 1846, no. 60;— *Jeunesse de Louis XVI* (sic), sale, 30 Nov. 1846, no. 61;— *La collation*, Duclerc sale, 22–23 Feb. 1847, no. 13;— *Jeune fille mettant sa jarretière*, *Joubert sale*, 26 July 1847, no. 42;— *Intérieur de boudoir*, Voidel sale, 21 Oct. 1847, p. 2;— *La chasse, la pêche*, M.V. sale, 14 Dec. 1847, no. 13;— *Le fondateur de l'abbaye de Saint Marcellin examine le plan de l'abbaye*, sale, 2 May 1849, no. 22; sale, 8 May 1849, no. 30; M.F.G. sale, 9 Dec. 1853, no. 38;— *Deux scènes d'intérieur*, sale, 8 May 1849, no. 39;— *Six scènes d'intérieur*, sale, 6 June 1849, nos. 8–13;— *Le marchand de marrons*, sale, 3 Dec. 1849, no. 2;— *Intérieur*, sale 11–12 Mar. 1850, no. 69;—

*Femme vue à mi-corps*, A. Giroux sale, 10–12 Feb. 1851, no. 40;— *Le séducteur*, sale, 17 Feb. 1851, no. 82;— *Jeune domestique servant un curé à table* (sic), sale, 20 Feb. 1852, no. 18;— *Scène d'intérieur*, sale, 19 Mar. 1852, no. 35;— *Le malade imaginaire*, sale, 24–26 May 1852, no. 38; sale, 31 Jan. 1865, no. 23;— *Intérieur*, 29 Oct. 1852, no. 55;— *Jeune jardinier faisant des crêpes* (sic), F. Castillon sale, 21 Jan. 1853, no. 14;— Le *Salon d'un amateur*, A. Dugléré sale, 31 Jan. 1853, no. 9; — *Dame assise dans un paysage*, Vailly sale, 17–18 Feb. 1853, no. 136;— *Scène de famille*, sale, 5 Mar. 1853, no. 8;— *Napolitaine* and *Fumeur*, sale, 19 Dec. 1853, nos. 24, 25;— *La convalescente*, M.G. sale, 24 Feb. 1854, no. 5; Dittner sale, 6 June 1868, no. 27;— *Le savetier*, C. sale, 18 Nov. 1854, no. 35;— *Intérieur*, sale, 5–6 Mar. 1855, no. 58;— *Le repas, à la ferme*, Mme X . . . sale, 29 Oct. 1855, no. 6;— *Satire contre les peintres*, 29 Feb. 1856, no. 15;— *Le dîner*, sale, 1 Mar. 1856, no. 21;— *Le petit voleur*, sale, 1 Mar. 1856, no. 28; M. Fort-Andrieux sale, 2 June 1856, no. 50;— *Un déjeuner*, sale, 28 Feb. 1857, no. 17;— *Levée d'un plan par des architectes* and *La vision*, A.M . . . sale, 16–17 Mar. 1857, nos. 20, 21;—

*Scène populaire*, R. de D . . . sale, 12 May 1857, no. 30;— *Enfant présentant une place à la Reine* and *La demande obtenue*, sale, 3 Apr. 1858, nos. 29, 30;— *Un tête-à-tête*, M.A. sale, 25 May 1858, no. 50;— *Servante agenouillée*, X sale, 20 May 1859, no. 9;— *Le petit ramoneur*, Ch. sale, 14 Nov. 1859, no. 23;— *Jeune dame assise pour déjeuner*, Comte d'Houdetot sale, 12–14 Dec. 1859, no. 26;— *Scène de buveur*, J. C. Sivous sale, 9 Jan. 1860, Lyon, no. 62; sale, 24 Apr. 1868, Lyon, no. 13;— *Joueur de flageolet*, sale, 30 May 1860, no. 4;— *La Bonne Année*, Dr W. (Anginot), sale, 11 Jan. 1861, no. 54;— *L'heureux père et l'ami de la maison*, sale, 25 Apr. 1861, no. 33;— *Le bon ménage*, sale, 20–21 Jan. 1862, no. 48;— *Jeune garçon lisant*, sale, 23 Jan. 1862, no. 23;— *Le prince d'Orange chez la fermière* (sic), M. Q . . . sale, 19 Mar. 1862, no. 15;— *Le petit curieux et la petite curieuse*, Rhoné sale, 5–6 May 1862, no. 4;— *Le premier pas*, sale, 15–19 Feb. 1864, Orléans, no. 44;— *Intérieur*, sale, 27 Nov. 1865, no. 23;— *Le malade*, Marquis de Valori Rustichelli sale, 16–18 Apr. 1866, no. 74;— *Le marchand de spécifique*, Sampson sale, 7–8 May 1866, no. 173;— *Villageoise*, sale, 28 Apr. 1866, no. 73;— *Intérieur d'appartement*, Ch . . . sale, 14–15 May 1866, no. 240;—

*La laitière*, Danlos aîné sale, 2 Mar. 1867, no. 4;— Carlier sale, 18 Mar. 1880, no. 80;— *La prière à la Madone*, Brebant–Peel sale, 27 Feb. 1868, no. 11; Arago sale, 4–5 May 1892, no. 4;— *La visite à la modiste*, Laluyé sale, 12–13 Feb. 1868, no. 64;— *Jeune garçon apothicaire*, sale, 15 Apr. 1868, no. 7;—*La ratière*, Narichkine sale, 4 May 1868, no. 41;— *Le confessionnal*, J. C. Robinson sale, 7–8 May 1868, no. 15;— *Un chasseur qui surprend sa maîtresse*, Landauer sale, 15–16 Nov. 1869, Stuttgart, no. 61;— *L'oiseau mort*, Gaudinot sale, 15–16 Feb. 1869, no. 24;— *Pastiche d'après Wouwermans*, Ch. Vloeberg sale, 4 Apr. 1870, Lyon, no. 110;— *Joueur de musette*, M.R. sale, 18–22 Dec. 1871, no. 236; M.R. sale, 12 June 1872, no. 236;— *Intérieur d'appartement*, James Wilson sale, 24 Feb. 1872, London, no. 67;— *La marchande de poisson*, Richard sale, 18 Mar. 1872, no. 8;—

*Le rémouleur*, Exh: London, 1873, no. 337;— *Scène d'intérieur*, sale, 24 Apr. 1873, Lyon, no. 100;— *La collation*, sale, 6 Dec. 1873, no. 17;— *Femme flamande*, M.B. sale, 26 Jan. 1874, no. 12;— *Intérieur*, Henneveux sale, 13–16 Apr. 1874, no. 276;— *La convalescente* and *La méditation*, sale, 21 Jan. 1875, nos. 12–11;— *Personnages devant une auberge*, F. Str . . . sale, 10–11 May 1875, Brussels, no. 157;— *La société burlesque*, J. Courtois sale, 28 Mar. 1876, no. 13;— *Un cabaret*, M. de Bénac sale, 5 May 1876, no. 26;— *Le petit dénicheur*, sale, 1 Feb. 1877, no. 4;— *L'approche de l'orage*, sale, 14–15 Mar. 1877, no. 27; sale, 2–3 May 1877, no. 120; sale, 4–5 June 1877, no. 4;— *Musicienne*, sale, 23 Apr. 1878, no. 9;— *Aveugle mendiant*, sale, 6–7 May 1879, no. 77;— *Deux intérieurs*, sale, 23 Jan. 1880, nos. 23, 24;— *Deux intérieurs*, sale, 27–28 Feb. 1880, nos. 21, 22;— *Marine*, Lionel Lawson, sale, 14 Feb. 1880, London; H. Georges Bohn sale, London 1884;— *Scène d'intérieur*, Comte de . . . (du Tillet), sale, 7 Feb. 1881, no. 11;— *Le repas de noce*, Lavergne–Marin sale, 19–20 May 1881, Lyon, no. 27;— *Intérieur*, sale, 10 Dec. 1883, Brussels, no. 39;—

*Collation dans un jardin*, H. Georges Bohn sale, London, 1884, p. 33;— *Les œufs cassés*, H. Georges Bohn sale, London, 1884;— *Fête de la Chandeleur*, du P. sale, 30 Mar. 1885, no. 4;— *Petite paysanne assise*, sale, 10 Apr. 1886, no. 9;— *La belle chocolatière*, Exh: Poitiers, 1887, no. 1040;— *Le départ du conscrit*, and *Le retour du Soldat*, sale, 8–9 May 1888, Brussels, nos. 76, 77;— *Gentilhomme et grande Dame*, Menuisier sale, 9–11 June 1891, no. 8;— *Paysan et jeune paysanne*, Klever sale, 18–19 Jan. 1892, Cologne, no. 205;— *Le Charlatan*, sale, 6 Apr. 1892, no. 16;— *Joueuse de vielle*, sale, 23 Dec. 1892, no. 6;— *Le repas au coin du feu*, Lit: *Cat. Mus. de Lille*, 1893, no. 972;— *Le vieux mendiant*, sale, 5 May 1893, no. 11;— *Deux intérieurs*, sale, 13 May 1893, London, no. 20;— *Le Roy chez la favorite* (sic), Manouvrier sale, 5–24 Nov. 1894, no. 157;— *Scène de famille*, Bosgulow Jolles sale, 31 Oct. 1895, Munich, no. 4;— *Joueur de flûte*, M. A. Dupuy sale, 3–4 Dec. 1896, no. 9;— *La petite maîtresse*, Exh: Exp. retrospective de 1500 à 1830, 1897, no. 91;— *La grand-mère*, Comte C. sale, 30 Apr. 1898, no. 8;— *Scène d'intérieur*, sale, 21 Feb. 1899, no. 35;— *Joyeux buveur*, M.S. sale, 31 Mar. 1900, no. 10;— *Cabinet de toilette*, Lefèvre sale, 28 Apr. 1900, no. 11; M.L. sale, 7 Dec. 1901, no. 6;— *L'indiscret*, sale, 27 Nov. 1900, no. 4; *Scènes de genre*, Ulrike von Levetzow sale, 20–22 Nov. 1900, Berlin, no. 27;— *Deux fêtes champêtres*, sale, 3 June 1901, London, no. 137;— *Buveurs*, Bery sale, 5 Dec. 1904, Frankfurt, no. 15;— *Pierrot en prison*, repr. *les Arts*, July 1905, p. 3; W. Rome sale, 21 Dec. 1907, London, no. 119; Donaldson sale, 6–10 July 1927;— *Pierrot voleur*, repr. *les Arts*, July 1905, p. 5; Lit: Honeyman, *Cat. of French painting*, Glasgow Art Gall., p. 59;— *Pierrot cuisinier*, Lit: Dayot et Vaillat, 1907, no. 23;— *Le tailleur de pierres*, Lit: Dayot et Vaillat, 1907, no. 39;— *Une partie de thé*, Yeats Edwards and others sale, 4 Mar. 1907, London, no. 122;— *La chanson*, Mme X sale, 24 Apr. 1907, no 12;— *Joyeux buveurs*, X . . . sale, 24 Apr. 1907, no. 11;— *Musicien ambulant avec un singe*, sale, 27 Apr. 1907, no. 79; Boulton sale, 9 Dec. 1911, no. 35;— *Pierrot musicien*, sale, 15 May 1907, no. 2; sale, 17 May 1935, London, no. 117;— *Scène de famille dans un jardin*, Dr Wedewer sale, 17 Mar. 1908, Berlin, no. 108; — *Jeune homme endormi*, Hoogendijk sale, 28–29 Apr. 1908, Amsterdam, no. 341;— *Intérieur*, sale, 29–30 Nov. 1909, no. 8;— *La leçon de musique*, H. N. Pym sale, 22 Nov. 1912, London, no. 42;— *Les soirs de Bébé*, J.-G. Lluch sale, 19 May 1912, Neuilly/Seine, no. 48;— *Vieille femme assise dans un atelier*, repr., Valentiner, 1914, III, p. 279;—

*Vieillard tenant une lumière*, repr. Valentiner, 1914, III, p. 278;— *Une main*, Dr Suida sale, 18 May 1914, Munich, no. 10;— *Marine*, sale, 16 Jan. 1917;— *Les amants*, Frederick de La Pole sale, 24 Feb. 1922, London, no. 132;— *Le surveillant*, La Comtesse de Limerick and others sale, 28 Apr. 1922, London, no. 37;—*Jour de vielle*, Weber sale, 21 Dec. 1925, Brussels, no. 28;— *Le vielleur*, sale, 9 May 1927, no. 15;— *Vanité* (sic), sale, 2 Dec. 1927, no. 13;— *Dame et monsieur jouant au tric-trac*, James Baker Hine sale, 1 June 1928, no. 44;— *Le courrier*, sale, 17 Apr. 1929, no. 14;— *Etude d'hommes*, Mme Blay sale, 4 July 1929, no. 24;— *Réunion dans un parc*, Mr L . . . sale, 27 Jan. 1930, no. 12;— *Le tailleur de pierres*, sale, 11 May 1931, no. 67;— *The weavers*, sale, 25 Nov. 1932, London, no. 88; sale, 24 May 1957, London, no. 118;— *Figures outside an Inn*, sale 20 Apr. 1933;— *Selon son âge, chacun s'occupe*, Felix Rainbeaux sale, 22–23 Oct. 1936, no. 53;— *Le tonnelier-Cavaliers*, sale, 25 May 1938, London, no. 47;— *The snack*, Cheminal Bank sale, 17 Nov. 1938, N. York, no. 51;— *L'homme à l'éventail*, sale, 29 Oct. 1942, no. 6;— *Les marchandes de poisson*, sale, 27 Jan. 1942;— *Un étal de boucherie*, sale, 27 Mar. 1947;— *Jeune fille endormie*, sale, 6–8 Jan. 1949, N. York, no. 284;— *Ecolier et sa famille* sale, 11–14 Oct. 1950, N. York, no. 527;—

*The visiting school master*, sale, 27–28 Mar. 1953, N. York, no. 299;— *Le repas du convalescent*, Exh: Trésors des collections romandes, 26 June–3 Oct. 1954, Geneva, no. 36;— *L'écrivain public*, sale, 10 Dec. 1965, no. 10;— *Les Amateurs*, sale, 20–21 June 1966, no. 10 bis;—

## MALE PORTRAITS

### ARTISTS, WRITERS, SCHOLARS

*Portrait de Voltaire*, Bernardini sale, 10 Dec. 1832, no. 345; sale, 29 June 1855, no. 27;— *Piron, dans le 'Tête à tête'* (sic), Château de J. sale, 18–21 Dec. 1838, no. 335;— *Portrait d'un peintre tenant sa palette*, Cypierre sale, 10 Mar. 1845, no. 27;— *Portrait de Georges de Marées tenant sa palette*, Robineau de Bercy sale, 25–27 Jan. 1847, no. 20;— *Portrait de Mirabeau jeune*, sale, 27 Feb. 1847, no. 8; —*Portrait de l'architecte Soufflot et de sa famille*, sale, 9 Apr. 1847, no. 97; sale, 10 Feb. 1865, no. 4;— *Portrait d'un peintre assis devant un chevalet*, coll. Hughes en 1848, Edith Cragg sale, 26 June 1925, London, no. 109;— *Portrait présumé de Michel Jean Sedaine*, (?) Rouillard sale, 21 Feb. 1853, no. 116; La R. (Rochenoire) sale, 22 Mar. 1858, no. 51; (?) Aussant sale, 18–19 Apr. 1864, no. 61; Henry Didier sale, 15–17 June 1868, no. 47; A. Dumas fils sale, 12–13 May 1892, no. 76; P. A. Chéramy sale, 5–7 May 1908, no. 5; Exh: *Portraits nationaux*, 1878, no. 575; *Portraits du Siècle*, 1885, no. 22; Gal. Georges Petit, 1907, no. 4; Gal. Heim, 1959, no. 95;— *Servandoni et sa famille*, Baron de Vèze sale, 5 Mar. 1855, no. 44; Destailleur sale, 29 May 1896, no. 720;— *Portrait d'un homme de lettres*, M.D. sale, Orléans, 13 Sept. 1855, no. 9;— *Peintre dans son atelier*, Bertrand sale, 13–14 Nov. 1855, no. 203;— *Portrait du peintre Lépicié*, Chevalier de Kirschbaum sale, 28 Nov. 1856, no. 23; Barroilhet sale, 2–3 Apr. 1860, no. 90; Barroilhet sale, 24 Dec. 1867, no. 7; sale, 17–18 Apr. 1878, no. 71;— *Portrait de l'abbé François-Adrien Pluquet*, Baron Regnault et B . . . et M . . . sale, 24 Jan. 1857, no. 8; sale, 25–28 Mar. 1896, Brussels, no. 174;— *Portrait du paysagiste Lantara*, Lit: coll. Comte d'Espagnac, 1859, no. 218; Comte d'Epagnac sale, 1–3 Mar. 1866, no. 277; and 8 May 1868, no. 5;— *Portrait de musicien*, M. sale, 5 Dec. 1859, no. 49; A. de Bay sale, 24–27 May 1865, no. 41;— *Portrait de Préville*, Meynier Saint-Fal sale, 10–13 Apr. 1860, no. 8; Meynier sale, 14–19 Jan. 1861, no. 474;— *Portrait de Maupertuis*, M.R. sale, 25 Feb. 1861, no. 4; M.N. sale, 24 Feb. 1862, no. 7;— *Portrait de Touvois*, Soleirol sale, 29 Apr. 1861, no. 398;— *Portrait présumé de Lavoisier*, sale, 11 Dec. 1861, no. 10;— *Portrait du Comte de Buffon*, sale, 12–13 Dec. 1862, no. 24;—

*Portrait de l'architecte Barrau de Chedeville*, sale, 29–30 Oct. 1863, no. 229;— *Portrait d'un jeune architecte*, M. R . . . sale, 5 Mar. 1866, no. 32; (?) M. L . . . sale, 19 May 1881, no. 10;— *Ecrivain dans son cabinet de travail*, (?), sale, 18–19 Mar. 1867, no. 22; Chanoine B . . . sale, 25–30 Apr. 1911, Nancy, no. 8;— *Portrait du Chansonnier Panard*, Marquis de P. sale, 2 May 1867; Lit: repr. *Arts*, 1905, p. 1, no. 45; Dayot et Vaillat, no. 5; Exh: Gal. Georges Petit, 1907;— *Portrait de Grétry*, L.-J. Vergouwen sale, 14–15 Dec. 1869, Brussels, no. 109;— *Portrait présumé de Gluck*, d'Eude, dit Michel, sale, 24 Apr. 1874, no. 10;— *Portrait du miniaturiste Hall*, sale, 20 Mar. 1875, no. 5 (du supplément);— *Portrait du peintre Raoux*, sale, 24 Apr. 1876, Lyon, no. 9;— *Portrait de Ranc*, sale, 25 Apr. 1877, no. 6; Lit: *Réunion des Sociétés des Beaux-Arts des départments*, 1900, p. 160;— *Portrait de Laurent d'Houry*, Jules Duclos sale, 23 Dec. 1878, no. 3; Exh: Portraits nationaux, 1878, no. 590;— *Portrait de peintre*, Laperlier sale, 17–18 Feb. 1879, no. 49;— *Portrait de Jean-Jacques Rousseau*, (?) sale, 22–23 Dec. 1882; no. 11; A. Vitu sale, 30 Nov. 1891, no. 392;— *Portrait présumé de Voltaire*, sale, 3 June 1884, no. 45;— *Portrait d'un poète*, sale, 26 Jan, 1885, no. 43;— *Portrait de Vaucanson*, sale, 19–21 Jan. 1893, no. 6; sale, 17–18 Nov. 1893, no. 20;—

*Portrait dit de Voltaire*, repr: *Arts et les artistes*, June 1907, p. 135; Exh: Gal, Georges Petit, 1907, no. 32;— *Portrait de Viotti*, repr: *Burlington Magazine*, 1910, XVII, p. 315; R. Hoe sale, 16 Feb. 1911, N. York, no. 50;— *Portrait présumé du peintre Louis de Silvestre*, Exh: Munich, 1912, no. 13;— *Portrait du peintre Antoine Pesne*, Exh: Munich, 1912, no. 12;— *Portrait de frère Cosme de la Charité*, Lit: Chevreau, *Un grand chirurgien au XVIIème siècle*, 1912; Ramadier, *l'Hopital de la Charité*, Paris 1935, p. 40; P. Champion, *La Charité*, Lyon 1937, p. 14; Exh: Chefs d'œuvre de la Curiosité du Monde, 1954, no. 6; Gal. Heim, 1959, no. 22;— *Portrait présumé de Cochin*, Duval sale, 27–29 Mar. 1914; bequest Fourché to Mus. d'Orléans, 1922;— *Portrait de Johan Lingelbach*, sale, 16 June 1933, London, no. 92;— *Portrait d'Etienne Reynaud*, M.D. sale, 14 May 1936, no. 124;— *Portrait présumé de Jeaurat*, sale, 7 Dec. 1954; 18 June 1956, no. 52;—

### NOBLEMEN AND BOURGEOIS— BOURGEOIS ET GENS DE QUALITE

*Portrait de Louis XVIII enfant*, Didot sale, 6 Apr. 1825, no. 108;— *Portrait de Vatel*, 7–8 Jan. 1850, no. 56;— *Portrait de Fronsac, duc de Richelieu*, sale, 26–27 Feb. 1851, no. 10; Briant sale, 27–28 Mar. 1851, no. 32; sale, 7 Apr. 1851, no. 13; Cottini sale, 21 Apr. 1866, no. 61; Exh: Au Profit de la Société des Amis de l'enfance, 1861, no. 232;— *Portrait de Louis XVI*, Briant sale, 5 Apr. 1852, no 3;— *Portrait de Jean de Busseville*, sale, 11 Mar. 1853, no. 112;— *Portrait de Bernard-René de Launay*, Warneck sale, 10 Dec. 1859, no. 64; Peter Hassinger sale, 14–15 Apr. 1913, N. York, no. 99;— *Portrait de Duchemin fils*, Soleirol sale, 29 Apr. 1861, no. 151;— *Portrait du Marquis de Lally-Tollendal*, Exh: Au profit de la Société des amis de l'enfance, 1861, no. 233;— *Portrait de Firmin de Tourmes*, sale, 28 May 1863, no. 16;— *Portrait du duc de Montmorency*, Geeihand et Rynivet sale, 10 Oct. 1864, Anvers, no. 16;— *Portrait du Marquis de la Vrillière*, Barroilhet sale, 24 Dec. 1867, no. 8; and 15–16 Mar. 1877, no. 6;— *Portraits de Victor de Traverse*, (2) M. de B. sale, 12 Mar. 1868, nos. 14, 15;— *Portrait présumé du frère de Mme Lenoir*, M . . . (Quenesson) sale, 18 Jan. 1869, no. 51;— *Portrait de Vial*, Exh: Ecole des Beaux-Arts, 1885, no. 178; —*Portrait de la Roche-Jacquelein*, Van Ourshagen sale, 20–21 May 1892, Malines, no. 756; — *Portrait présumé de John Hunter*, Cat., Furst, 1911, p. 111; Bernard sale, 12 June 1925, London, no. 148;—

### UNKNOWN SUBJECTS

*Portrait d'homme portant perruque*, Lit: Sentout, *Cat. du Cabinet de feu M. de Livois*, 1791, no. 301; Planchenault, *Coll. marquis de Livois, GBA*, Oct. 1933, p.220;— sale, 23 Feb. 1844, no. 88;— M.B. sale, 16–17 Apr. 1845, no. 149;— *Jeune homme en buste tenant un masque*, sale, 3 May 1845, no. 7;— *Portrait d'un*

*moine*, Duclerc sale, 22–23 Feb. 1847, no. 14;— sale, 26 Apr. 1847, no. 11;— sale, 15–16 Mar. 1850, no. 4;— sale, 15–16 Mar. 1850, no. 160;— Cavé sale, 17–18 Dec. 1852, no. 10;— sale, 8 Mar. 1853, no. 103;— sale, 16 Mar. 1853, no. 33;— P. sale, 18–19 Mar. 1853, no. 114;— sale, 9 May 1853, no. 27;— Hoschedé sale, (2), 27–28 Mar. 1854, nos. 64, 36;— M. R . . . sale, 20–22 Nov, 1855, no. 219;— sale, 22–23 Dec. 1856, no. 16;— Bujon sale, 30 Nov. 1857, Rouen, no. 121;— P.M. sale, 12 Feb. 1859, no. 12;— Exh: Gal. Martinet, 1860, no. 303;— sale, 17 Feb. 1862, no. 32;— Exh: Au profit de la Société des Amis de l'enfance, 1861, no. 234;— Poussin sale, 29 Apr. 1863, no. 9;— *Homme tenant un chien*, E. Tondu sale, 10–15 Apr. 1865, no. 42; Verdier sale, 3 Mar. 1874, no. 56;— sale, 7–10 June 1865, no. 375; R. Blay sale, 4 July 1929, no. 24; sale, 16 Mar. 1959, no. 135;—*Tête de vieillard*, Laperlier sale, 11–13 Apr. 1867 no. 58;— sale, 15 Feb. 1867, no. 16;— Lit: *Cat. du Musée de Douai*, 1869, no. 71;— Flachat sale, 15 Feb. 1869, Lyon, no. 36;— Rollin sale, 29 Mar. 1870, no. 17;— sale, 12 Nov. 1872, no. 23;— J. sale, 17 Feb. 1873, Brussels, no. 17;— M. Robert sale, 17 Mar. 1876, no. 7;— sale, 2–3 Dec. 1877, nos. 7–8;— *Portrait d'un vieillard*, sale, 21 June 1878, no. 13;— F. Ravaisson sale, 1880, p. 16;— sale, 28 May 1881, no. 12;— sale, 26 Nov. 1883, no. 7;— X sale, 24 May, 1884, no. 18;— M . . . sale, 8 Dec. 1885, no. 2;— Exh: Arts Décoratifs, 1887, no. 14;— sale, 5 Feb. 1890, no. 21;— sale, 10 June 1890, no. 12;— Menuisier sale, 9–11 June 1891, no. 7;— *Portrait d'un officier*, Martin sale, 4–7 Apr. 1892, no. 172;— sale, 22 May 1906, no. 5;— Baron Th. de Bounter de Melsbrouck sale, 31 Mar.–1 Apr. 1910, Brussels, no. 125;— *Gentilhomme*, Baron de L. sale, 11–13 Apr. 1910, Rouen, no. 85;— *Portrait de vieillard*, Chanoine Barbier sale, 12–13 June 1912, Brussels, no. 27;— Dr Meurer-Bertin sale, 26 Feb. 1918, no. 123;— Michel-Lévy sale, 12–13 May 1919, no. 7;— Gluckselig sale, 1–2 Dec. 1926, Vienna;— Yorke and others sale, 6 May 1927, London, no. 69;— Th. Nellessen sale, 9–11 Nov. 1927, Aix-la-Chapelle, no. 23;— sale, 18 Mar. 1933, no. 2;— sale, 28 Apr. 1933, London, no. 56;— G. L . . . sale, 30 Dec. 1938, no. 5;— sale, 11 Feb. 1944;— sale, 30 Oct. 1946, London, no. 106;— sale, 12 Oct. 1951, London, no. 53;—

### SELF PORTRAITS

Lit: P. Sentout, *Coll. de feu M. de Livois*, 1791, no. 300;— X sale, 7–8 Apr. 1840, Strasbourg, no. 78; X sale, 14 Mar. 1841, no. 56;— sale of the coll. du château de la Saugne, 8 Dec. 1842, no. 44;— sale, 9–10 Dec. 1844, no. 91;— M.P. sale, 21 Mar. 1845, no. 19;— Comte d'Espagnac sale, 4–8 May 1847, no. 198;— Vicomte de Fontenay sale, 1 Dec. 1856, no. 1;— Marcille sale, 12–13 Jan. 1857, no. 16;— Benoist sale, 30 Mar. 1857, no. 114;— sale, 1 Mar. 1858, no. 13;— sale, 11–13 Apr. 1859, no. 485;— Mme C . . . sale, 22 Feb. 1860, no. 2;— Laperlier sale, 11–13 Apr. 1867, no. 59;— sale, 9 Apr. 1869, no. 17;— Couvreur sale, 1–2 Dec. 1875, no. 140;—J. Duclos, sale, 14 Feb. 1878, no. 6;— sale, 8 Apr. 1878, no. 6;— M.C. sale, 16 Dec. 1880, no. 81;— sale, 3 Nov. 1888, no. 7;— sale, 3 Mar. 1892, no. 5;— H. D. Roussel sale, 23–24 May 1893, no. 6;— Hugueney sale, 31 Mar. 1896, Strasbourg, no. 23;— Arsène Houssaye sale, 22–23 May 1896, no. 33;— Lit: Lady Dilke, *Chardin et ses œuvres à Potsdam et à Stockholm*, *GBA*, 1899, XXII, p. 394;— E . . . and A . . . sale 4 May 1900, no. 11;— Leriche sale, 29–31 May 1910, no. 5; G. Guignard sale, 20–21 June 1911; sale, 22 May 1919, no. 99;— F. Lévy sale, 25–28 June 1917, no. 300;— sale, 28–29 Mar. 1930, no. 8;— *Portrait présumé du fils de Chardin*, M. D . . . sale, 14 Dec. 1936, no. 17;— sale, 20 Apr. 1940, N. York, no. 48;— sale, 16 Feb. 1944, no. 39;— sale, 22 Mar. 1950, no. 53;—

## FEMALE PORTRAITS

### IDENTIFIED

*Portrait de Mme du Châtelet*, M. sale, 10 Mar. 1810; Boittelle sale, 24–25 Apr. 1866, no. 23; (?), Farjas sale, 13–14 May 1878, no. 7; Exh: *Cent portraits de femme*, 1909, no. 48;— *Marie Leczinska*, sale, 20–21 Jan. 1834, no. 21;— *Portrait de femme, dit aussi Mme Geoffrin*, Lafond sale, 4–6 Feb. 1835, no. 60; Saint-Albin sale, 14–15 Dec. 1849, no. 95; sale, 17 Mar. 1852, no. 18; M . . . sale, 4 Nov. 1858, no. 14; Lit: Sellier et Dorbec, *Cat. Mus. Carnavalet*, 1903, no. 596;— *Portrait de Mme. Calas*, sale, 30 Apr. 1838, no. 61; sale, 15–16 Feb. 1841, no. 36; sale, 21 Mar. 1846, no. 13;— *Portrait de la duchesse de Choiseul*, sale, 21–22 Feb. 1840, no. 12;— *Portrait de Mme Victoire*, sale, 23–24 Dec. 1841, no. 7;— *Portrait d'une dame avec son chien*, Weber sale, 14–16 Mar. 1844, no. 27;— *Portrait de Marie-Thérèse d'Autriche*, Beurnonville sale, 15 Apr. 1844, no. 20; Archambault sale, 25 Apr. 1866, Rouen, no. 71;—

*Jeune femme tenant son éventail*, sale, 27–28 Jan. 1845, no. 52;—*Portrait de Mme de Genlis*, sale, 1 Feb. 1845, no. 53;— *Portrait de Mme Adélaïde*, Marigny sale, 7–8 Mar. 1845, no. 6;— *Portrait de la princesse de Monaco en sœur grise*, Cypierre sale, 10 Mar. 1845, no. 26;— *Femme tenant un éventail*, T. sale, 27 Mar. 1845, no. 11;— *Tête de la pucelle d'Orléans*, sale, 23 Nov. 1846, no. 59;— *Portrait d'Anne-Gabrielle de Noailles*, L.D. de Vèze sale, 10–12 Dec. 1846, no. 19;— *Femme âgée à l'éventail*, sale, 6–7 Apr. 1847, no. 64;— *Portrait de Mme du Châtelet*, sale, 8–9 Dec. 1847, no. 2;— *Portrait de Mme de Graffigny*, sale, 15–16 Mar. 1850, no. 3; sale, 25–26 Mar. 1850, no. 43; Dr Benoist sale, 8–9 Feb. 1856, no. 57; sale, 8 Nov. 1858, no. 81; Schwenberg sale, 16 Mar. 1859, no. 25; Mme de Lassabathié sale, 3–4 May 1872, no. 30; Exh: Orléans, 1876, no. 896; (a copy appears in the Malathier sale, 16 Jan. 1852, no. 75; and 'un dessin aux trois crayons' was sold at the Norblin sale, 16–17 Mar. 1860, no. 34; Arozarena, 29 May 1861, no. 18; Marquis de Varennes, 12 May 1922, no. 66);— *Portrait de Madame Favart*, Meffre sale, 3–4 Mar. 1852, no. 73;— *Portrait de Mme Blandine d'Avaize*, Rollin sale, 1–2 Apr. 1853, no. 30;— *Portrait de Jeanne de Coise, baronne de Riverie*, same sale, no. 29;— *Portrait d'Henriette de Créqui*, same sale, no. 31;—

*Portrait de Mme Chardin*, Th. Richard sale, 19–22 Mar. 1858, no.167;— *Portrait de Melle Duclos*, Exh: Chartres, 1858, no. 178;— *Portrait de la femme du peintre*, Château de Petit-Bourg sale, 25 Feb. 1859, no. 16;— *Femme tenant un chien*, Exh: Au profit des victimes de la Syrie, 1861, no. 37;— *Portrait de vieille femme, dit de la mère du peintre*, Capitaine Forel sale, 1863, Nancy, no. 24; Lit: Félix Voulot, *Cat. Mus. des Vosges*, Epinal, 1880, no. 20; Gonse, *Chefs d'Oeuvre des musées de province*, p. 129; Dorbec, *le portraitiste Aved et Chardin portraitiste*, *GBA*, 1904, XXXII, p. 350;— *Portrait de Rosalie Dugazon*, Exh: South Kensington Mus. London, 1865, no. 2660;— *Portrait de Mme Geoffrin*, A. Dumas fils sale, 28 Mar. 1865, no. 26;— *Une marchande d'œufs*, (similar to the portrait assumed to be that of Chardin's first wife), Danlos aîné sale, 2 Mar. 1867, no. 5;— *Femme tenant un éventail*, Berthou sale, 21 Dec. 1867, no. 20;— *Portrait de Marguerite Pouget*, Th. Lejeune sale, 26–27 July 1868, Levallois-Perret, no. 16;— *Portrait de Mme Lenoir*, M . . . (Quenesson) sale, 18 Jan. 1869, no. 50;— *Portrait de Mme de Pompadour*, sale, 25 Jan. 1869, no. 20;— *Portrait de Mme Adélaïde*, M. G. de T. sale, (provenance: château de Neuilly sale), 1872, no. 88;— *Portrait de Mme Roland*, Vatton sale; M. G. de Tencin sale, 1872, no. 702; and 1874, no. 127; sale, 23 June 1950, London, no. 140;—

*Portrait de Mme Vincent*, d'Eude, dit Michel sale, 12–13 May 1874, p. 1;— *Portrait de Sophie Arnould*, M. de R. sale, 18 Feb. 1875, no. 15;— *Femme tenant un chien*, Laurent sale, 23 Nov. 1878, no. 12;— *Portrait de Mme Chardin*, Z. Astruc sale, 11–12 Apr. 1878, no. 10;— *Portrait de Mme Denis*, Lavergne-Marin sale, Lyon, 19–20 May 1881, no. 28;— *Portrait de la marquise de Brionne*, Comte de M . . . sale, 6 Feb. 1882, no. 13;— *Portrait de la Mère de l'artiste*, sale, 31 Jan. 1883, no. 4; sale, 2 Apr. 1941, no. 63;— *Portrait de Melle de Scudery*, E. Ruellens sale, 17 Apr. 1883, no. 60;— *Portrait de Mme Lenoir*, Exh: Ecole des Beaux Arts, 1885, no. 21; Exposition Universelle, 1900, no. 59; Mme Charras sale, 2–3 Apr. 1917, no. 50;— *Portrait de Mme Diderot*, Exh: Au profit de l'orphelinat des arts, 1886, no. 376;— *Portrait de Mme de Pompadour*, Lippmann sale, 1–2 Feb. 1886, no. 238;— *Portrait de Claudine Thévenard*, Ch. Mera sale, 8–13 Feb. 1886, Lyon, no. 44;— *Portrait de Melle de Nanteuil*, E. May sale, 4 June 1890, no. 94; sale, 9 May 1927, no. 14;— *Portrait de la Marquise de Fontanges*, A. Vitu sale, 30 Nov. 1891, no. 391;—

*Portrait de Mme Geoffrin*, sale, 6–7 Apr. 1894, no. 41;— *Portrait de la deuxième femme de Chardin*, Exh: Brussels, 1904, no. 10;— *Portrait de femme à l'éventail*, collection Michel Lévy, 1907; Cat: Aved, 1922, II, no. 143;— *Portrait de femme à l'éventail*, Mme de P. sale, 18 Mar. 1908, no. 9;— *Portrait de Mme Chardin*, E. Kraemer sale, 28 Apr. 1913, no. 12;— *Portrait de Melle Clairon*, J. Glen sale, London, 1928;— *Portrait de la mère de Rembrandt*, Lit: Chudant, *Cat. Mus. de Besançon*, 1929, no. 32; 1949, no. 133; Exh: Chefs d'œuvres du Mus. de Besançon, 1957, no. 24;— *Cléopâtre*, A. van Welie sale, 17 Apr. 1936, Amsterdam, no. 17;—

### NOT IDENTIFIED

*Tête de jeune fille*, Legrand sale, 21 Nov. 1827, no. 13;— sale, 4–5 Nov. 1833, no. 13;— Fremyn sale, 2–4 Apr. 1838, no. 122;— sale, 6 Mar. 1841, no. 11;— Furnarosi sale, 16 Dec. 1843, no. 21;— sale, 6 Dec. 1844, no. 39;— T. sale, 27 Mar. 1845, no. 12;— sale, 3 May 1845, no. 8;— M.W. sale, 17–18 Nov. 1845, no. 99;— Bruner–Denon sale, 2–15 Feb. 1846, no. 198;— sale, 10 Jan. 1848, no. 6; sale, 24 Sept. 1851, no. 22;— Boucher sale, 4–5 June 1849, no. 3;— sale, 5–6 Nov. 1849, no. 36;— P. sale, 26 Nov. 1849, no. 42;— sale, 9 Nov. 1850, no. 66;— Claret sale, 16–19 Dec. 1850, no. 96;— (2) sale, 15–16 Mar. 1850, no. 117, 118;— sale, 17 Feb. 1851, no. 84;— sale, 1 Mar. 1851, no. 3;— Briant sale, 27–28 Mar. 1851, no. 33;— sale, 12 Jan. 1852, no. 401;— Barbonneau sale, 22–24 Mar. 1852, no. 28;— sale, 8 Apr. 1852, no. 59;— sale, 23 Apr. 1852, no. 67;— Collot sale, 29 May 1852, no. 76;— sale, 19 Nov. 1852, Lille, no. 14;— R. Dumesnil sale, 20 Dec. 1852, no. 25;— sale, 11 Mar. 1853, no. 111;— sale, 16 May 1853, no. 41;— sale, 10 Nov. 1853, no. 65;— sale, 16 Nov. 1853, no. 38;— sale, 30 Mar. 1854, no. 20;— sale, 2 Mar. 1855, no. 77;— J. Joyant sale, 22 Mar. 1855, no. 135;— sale, 10–11 Dec. 1855, no. 112;— sale, 16–17 Jan. 1856, no. 164;— M.B. sale, 15 May 1856, no. 84;— Fort-Andrieux sale, 2 June 1856, no. 30;— sale, 27 Aug. 1856, Marseille, no. 13;— Marcille sale, 12 Jan. 1857, nos. 217 and 422;— sale, 20 Jan. 1857, no. 6;— Baron Regnault et B . . . et M . . . sale, 24 Jan. 1857;— sale, 26–27 Feb. 1857 no. 47;— sale, 18 Mar. 1857, no. 10;— sale, 21 Mar. 1857, no. 71;— Benoist sale, 30 Mar. 1857, no. 11;— sale, 27 Jan. 1858, no. 16;— sale, 20 Nov. 1858, nos. 19 and 109;— Favart sale, 15 Dec. 1859, no. 10;— M. de C . . . sale, 7 Dec. 1859, no. 1;— F. Willems sale, 21 Dec. 1859, no. 56;— Exh: Gal. Martinet, 1860, no. 95; Louvre, 1885, no. 20;—sale, 16 Jan. 1860, no. 8;— sale, 1 Feb. 1860, no. 20;— Barroilhet sale, 2–3 Apr. 1860, no. 97;— Rollin sale, 13–14, Apr. 1860, no. 13;— Walferdin sale, 18 May 1860, no. 20;— sale, 16 Feb. 1861, no. 39; (?) Nicolle sale, 17–18 Mar. 1870, no. 25;— sale, 30 Mar. 1861, no. 4;— M.D. sale, 10 Apr. 1861, no. 17;— sale, 20 May 1861, no. 21;— Exh: Marseille, 1861; coll. Marquise Ruffo de Bonneval, 1861; Lit: Chaumelin, *Trésors d'Art de la Provence exp. à Marseille en 1861*, 1862, p. 260;— sale, 17 Feb. 1862, no. 33;— sale, 12–13 Dec. 1862, no. 25;— M.R. sale, 29–30 Mar. 1864, no. 25;— Comte de N . . . sale, 16 Feb. 1865, no. 17;— (2) Lowengard sale, 27 Feb. 1866, nos. 16, 17;— (2) Belloc sale, 11–12 May 1866, nos. 131, 132;— (2) sale, 25–26 May 1866, nos. 18, 19;— sale, 15 Dec. 1866, no. 6;— (2) Boittelle sale, 10–11 Jan. 1867, nos. 47, 48;— M. F . . . sale, 2 Feb. 1867, no. 50;— sale, 12 Dec. 1867, no. 54;— sale, 9 Mar. 1868, no. 13;— Carrier sale, 6–7 Apr. 1868, no. 8;— sale, 15 Apr. 1868, no. 8;— sale, 18 Nov. 1868, no. 16;— sale, 21 Dec. 1868, no. 67;— Lit: *Cat. Mus. de Douai*, 1869, no. 72;— Exh: Arras, 1869, no. 444;— sale, 25 Jan. 1869, no. 19; sale, 13 Dec. 1869, no. 21;— Ruillé sale, 9 May 1870, Le Mans, no. 8;— M.V. sale, 15–16 Dec. 1871, no. 9;— M.R. sale, 18–22 Dec. 1871, no. 235;— M.R. sale, 18–22 Dec. 1871, no. 234;— Exh: Nantes 1872, no. 24;— la Villestreux sale, 27–28 Feb. 1872, Brussels, no. 8;— sale, 23 Mar. 1872, no. 13;—Mme R. sale, 12 June 1872, no. 234;— M.D. sale, 25 Nov. 1872, no. 7;— Lit: *Cat. Mus. de Quimper*, 1873, no. 562;— V. Girard sale, 27 Apr. 1874, Lyon, no. 122;— M.S. sale, 23 Oct. 1874, no. 7;— Exh: Tours, 1873, no. 522; Blois 1875, no. 1294;— sale, 10 Apr. 1875, no. 15;— Fouray de Boisselet sale, 24–27 May 1875, Besançon, no. 15;— Exh: Reims, 1876, no. 1497;— Robert sale, 17 Mar. 1876, no. 6;— sale, 8 May 1876, no. 14;— Dr G. sale, 27–28 Nov. 1876, no. 2;— Huysmans sale, 26 Dec. 1876, no. 25;— sale, 1877, Cannes, no. 15;— sale, 18 Jan. 1877, no. 8;— sale, 14–15 May 1877, no. 19;— sale, 26 Jan. 1878, no. 6;— Pavereau de Grand-Han, sale, 23–26 Apr. 1879, no. 69;— A. Courtin sale, 6 Oct. 1879, Valenciennes, no. 15;— Walferdin sale, 12–16 Apr. 1880, no. 110;— Holloway sale, 22 Mar. and 26–27 Apr. 1880, no. 6;— sale, 23 Feb. 1882, no. 23;— sale 13 May 1882, no. 48;—Baron de Beurnonville sale, 21–22 May 1883, no. 9;— Aulnette sale, 19 Nov. 1883, no. 21;— Baron de Beurnonville sale, 3 June 1884, no. 366; and 30–31 Jan. 1885, no. 108;— Exh: Au Profit des orphelins d'Alsace-Lorraine, 1885, no. 60;— sale, 8 June 1885, no. 109;— sale, 24 Apr. 1886, no. 10;— X (Pittet) sale, 11–15 Jan. 1887, no. 205;— sale, 5 Apr. 1887, no. 21;— Carmona sale, 13–16 June 1888, no. 43;— sale, 7 Dec. 1889, no. 4;— sale, 2–3 Feb. 1891, no. 7;— sale, 27 Apr. 1891, no. 6;— A. Vitu sale, 30 Nov. 1891, no. 390;— sale, 25 Mar. 1893, no. 7;— sale, 5 May 1893, no. 12;— sale, 8–9 May 1893, no. 8;— W. Walton sale, 20 Jan. 1894, London, no. 29;— M. Peterken sale, 21–23 Dec. 1896, Brussels, no. 9;— sale, 28 May 1897, no. 9;— Dr Piogey sale, 3–5 May 1898, no. 14;— Tabourier sale, 20–22 June 1898, no. 124;— Alfred Lebrun sale, 4–6 May 1899, no. 8;— Valentin Roussel sale, 14 June 1899, no. 6;— Chatelard sale, 26 Mar. 1900, no. 7;— sale, 26 Mar. 1900, London, no. 131;— Comte de C. sale, 12 June 1903, no. 51;— Lit: E. & J. de Goncourt, *Art du 18e s.* 1906, I, p. 133;— sale, 21 Mar. 1906, N. York, no. 70;— sale, 9–10 Apr. 1906, no. 196;— sale, 10 Apr. 1907, Cologne, no. 29;— Repr., Dayot & Vaillat, 1907, no. 7; Exh: Gal. Georges Petit, 1907, no.17; Michel Lévy sale, 12–13 May 1919, no. 8;— sale, 25 Mar. 1908, no. 24;— sale, 10 Apr. 1908, no. 6;— sale, 22–23 May 1908, no. 62;— sale, 18 May 1910, no. 16 and 8–9 May 1911;— sale, 12–13 Dec. 1910, no. 12;— Lit: *Cat. Mus. de Grenoble*, 1911, no. 11;— Sutherland Gower sale, 28 Jan. 1911, no. 37; (?) R. Harold Mam sale, 10 July 1925, London, no. 107;— sale, 4 Apr. 1911, no. 55;— Mme de X . . . sale, 23–27 June 1911, no. 22;— Pearson sale, 6 Dec. 1912, no. 3;— Lit: Valentiner, III, p. 281;— sale, 12 June 1914, no. 17;— sale, 20 Mar. 1920, no. 20;— sale, 3 Apr. 1920, Amsterdam, no. 34;— sale, 18 Dec. 1920, no. 6;— Lit: *Cat. Mus. de Narbonne*, 1923, no. 58;— Sir John Walsham sale, 16 Mar. 1923, no. 52;— Valdelomar sale, 31 July 1923, Lucerne;— sale, 10 July 1925, no. 49;— Th. Nellessen sale, 8–11 Nov. 1927, Aix-la-Chapelle, no. 24;— Melle F . . . sale, 8–9 Apr. 1929, no. 91;— sale, 14 July 1930, no. 81;— Baron de X . . . (H. de Rothschild) sale, 15 May 1931, no. 25;— sale, 21 Oct. 1931, no. 12;— Mr X . . . sale, 12–14 Oct. 1932, no. 37;— sale, 28 Oct. 1933, no. 34;— sale, 2 May 1935, no. 162;— sale, 26 June, 1935, no. 73;— Comte de La Rochefoucault sale, 12 May 1950, no. 3;— sale, 3–4 Nov. 1950, N. York, no. 7;—

## PORTRAITS OF YOUNG PEOPLE AND CHILDREN

Richard de Ledan sale, 3–18 Dec. 1816, no. 42; sale, 25 Apr. 1846, no. 10;— *Portrait de Charles Godefroy*, sale, 17–18 Feb. 1835, no. 48; Hébrard sale, 25 Oct. 1838, Strasbourg, no. 43; Vicomtesse de Choiseul sale, 15–16 Mar. 1839, no. 121;— sale, 9–10 Feb. 1847, no. 130;— M. de M. sale, 9 Feb. 1848, no. 82;— Sujol sale, 29 Apr. 1850, Amiens, no. 31;— H . . . sale, 12–13 May 1851, no. 94;— sale, 29–30 Jan. 1852, no. 76;— sale, 23 Apr. 1852, no. 66;— Duvaux sale, 7–8 July 1852;— Beurdeley sale, 29–30 Mar. 1853;— sale, 23 Dec. 1853, no. 21;— A. M . . . sale, 16–17 Mar. 1857, no. 22;— sale, 14–15 Dec. 1858, no. 12;— sale, 23 Nov. 1860, no. 118;— sale, 28 Nov. 1861, no. 19;— sale, 12 May 1862; A. Hulot sale, 10–11 May 1892, no. 85;— Pujol sale, 7–8 Mar. 1864, no. 7;— Laluyé sale, 12–13 Feb. 1868, no. 63;— *Portrait d'Auguste-Gabriel Godefroy*, Horsin-Déon sale, 26–27 Mar. 1868, no. 6, (probably the copy of the *Toton* sold at the Paulme sale, 22 Nov. 1923, no. 22);— *Tête de jeune garçon*, exh: Arras 1869, no. 443;— sale, 23 Mar. 1872, no. 14;— sale, 21 Jan. 1873, no. 8;— M. L . . . sale, 13 Mar. 1873, no. 17;— Lit: *Cat. Mus. de Quimper*, 1873, no. 560; exh: Orangerie, May 1931, no. 8;— *Portrait de petite fille*, M.P. sale, 6 Dec. 1875, no. 12;— M. de L. sale, 7 June 1876, no. 34;— A. David sale, 10–12 Mar. 1879;— Comte de la Béraudière sale, 18–20 May 1885, no. 10;— *Portrait de petite fille*, H. Penon sale, 14–15 May 1891, no. 14;— Comte de Béarn sale, 23 Jan. 1893, no. 7;— *Portrait d'enfant*, exh: Chartres, 1896, no. 58;— M.S. sale, 31 Mar. 1900, no. 9;— Carl Gossmann sale, 26–27 Nov. 1906, no. 6;— Duleep–Singh sale, 29 Apr. 1907, London, no. 38;— *Tête d'enfant*, Exh: *Les modes à travers trois siècles*, 1911, no. 26;— (2) T.O. sale, 28–30 Apr. 1913, Aix-la-Chapelle, nos. 106 and 107;— *Portrait de Xavier le Prince fils*, Exh: Burlington F.A.C., London, 1913, no. 42; Lit: H. Comstock, *A Child Portrait, Connoisseur*, Mar. 1941, p. 119; Baroness Forestier and others sale, 18 June 1937, no. 130;— Copie ovale du *Portrait d'Auguste-Gabriel Godefroy*, sale, 28–29 Oct. 1919, no. 54;— sale, 15–16 May 1923, no. 9;— Dr Heinrich Beurmann sale, 17 June 1924, no. 23;— William Ingram, Bart sale, 12 Mar. 1926, London, no. 106;— sale, 7 Mar. 1927, London, no. 7;— sale, 25 Apr. 1928, Frankfurt;— Jacob H. Weiller sale, 21 Oct. 1930, Frankfurt, no. 177;— sale, 28 Apr. 1933, London, no. 56;— sale, 22 Feb. 1935, London, no. 49;— sale, 22 Dec. 1937, London, no. 217;— sale, 27 July 1945, London;— sale, 5 Feb. 1947, London, no. 69;— sale, 6 Nov. 1953, London, no. 122;— sale, 16 Dec. 1957, London;— sale, 2 May 1958, London;— sale, 4 Nov. 1960, London, no. 185;— sale, 19 Oct. 1965, Munich;—

## OTHER PORTRAITS (*Undefined*)

Sale, 11 May 1853, no. 33;— sale, 10–11 Dec. 1855, no. 102;— Barroilhet sale, 10 Mar. 1856, no. 16;— Houzé-de Grandchamp sale, 6 July 1869, Lille, no. 107;— M.B. sale, 26 Jan. 1874, no. 13;— sale, 7–9 Nov. 1883, no. 145;— M. du P. sale, 30 Mar. 1885, no. 5;—

## ANIMALS

### CATS, DOGS

*Chien, chat, panier*, X sale, 20 Feb. 1817, no. 37;— *Le chat fripon*, sale, 26 Dec. 1827, no. 55;— *chat*, d'Orlemont sale, 9 Feb. 1833, no. 34;— *chat et perdrix*, sale, 11 Jan. 1836, Nantes, no. 60;— *chat et chien*, sale, 23–24 Mar. 1846, no. 78;— *chat et perroquet*, Duclerc sale, 1847, no. 11; Exh: Trente tableaux de maîtres anciens, 1955, no. 5;— *deux chats sur une table*, sale, 2 Feb. 1847;— *chien couché*, sale, 17–19 Mar. 1851, no. 79;— *chat*, sale, 17 Mar. 1852, no. 19;— *chat*, sale, 27 Apr. 1852, no. 58;— *un chat endormi*, sale, 24–26 May 1852, no. 48;— *étude de chat*, same sale, no. 37;— *chien de chasse*, sale, 25 June 1853, no. 15;— *chat découvrant un gigot*, Poignant sale, 26 Jan. 1857, Dijon, no. 48;—

*chien griffon*, Lapes sale, 3 Nov. 1858, no. 29;— *chien épagneul*, same sale, no. 15;— *chien et chat*, sale, 29 Nov. 1858, no. 5;— *chien carlin*, Clément de la Roncière sale, 28 Mar. 1859, no. 18;— *chatte et ses petits*, Saigey sale, 17 Jan. 1861, no. 1;— *un chat*, sale, 27 May 1861, no. 5;— *un chien en arrêt*, sale, 28 May, 1863, no. 107;—

*Le chat voleur*, Lit: '*Coll. de tableaux, visible 49, rue St Dominique, à Paris*,' 6–20 Jan. 1863, p. 3;— *Chat avec raie et huîtres*, sale, 2 May 1870, no. 8; sale, 17 Nov. 1877, no. 14; Vollon coll.; P. Decourcelles sale, 29–30 May 1911, no. 4; Lit: Barrelet, *Chardin du point de vue de la verrerie*, *GBA*, 1959, I, p. 310;— *Un chien peignant*, B. Alexis sale, 18 Feb. 1873, Lyon, no. 25;— *Chat et dinde*, sale, 5 Apr. 1873, no. 10;— *Chien, chat, instrument de musique*, Exh: Nancy, 1875, no. 50;— *Un King-Charles tenant un os sous la patte*, sale, 2 Apr. 1875, no. 20; J. B. de P. sale, 9–10 Apr. 1876, Bellevue, no. 55;— *Chat, fleurs, fruits*, Gabriel (?) Chardin sale, 11 Mar. 1876, no. 20;— *Tête de chat*, Gimon sale, 7 May 1878, no. 91;— *Tête de chien*, same sale, no. 107;— *Tête de chien*, L. sale, 17 Mar. 1879, Arras, no. 56;— *Tête de chien*, sale, 21–22 May 1883, Reims, no. 711;— *Combat de chien*, Exh: Poitiers, 1887, no. 1043;—

*La raie avec chat et huîtres*, Exh: Poitiers 1887, no. 1041; Baron Lepic sale, 18 June 1897, no. 6; Alphonse Kann sale, 6–8 Dec. 1920, no. 8;— *Le larron en bonne fortune*, Exh: Poitiers, 1887, no. 1042; Geneva 1951, no. 10; Baron Lepic sale, 18 June 1897, no. 7; Alphonse Kann sale, 6–8 Dec. 1920, no. 9;— *Chat suspendu par les pattes*, sale, Jacques Doucet, 16–17 May 1906, no. 67;— *Le chat gris*, sale, 4 June 1914, no. 73; sale, 26–27 May 1920, no. 72;— *Chat avec poissons, fruits, ustensiles de cuisine*, Lit: Fry, *A still life by Chardin, Burlington Mag.*, Sept. 1923, p. 124; Exh: Sackville Gallery, London, 1924; Fisher sale, 8 Sept. 1924, Lucerne, no. 126; Comtesse Lodron sale, 28 Feb. 1928, Berlin, no. 33;— *Un chien, un singe, un chat et une écrevisse*, Exh: Fogg Art Museum, Cambridge, 1931;— *Chat maraudant du poisson*, J. Chartiau sale, 22–23 Feb. 1933, no. 18;— *Chat*, Mme Solange de Wlaminck, sale, 25 Mar. 1935, no. 84;— *Le dressage des chiens savants*, sale, 17 Apr. 1935, London, no. 129;— *Chat*, 22 Nov. 1935, London, no. 123;— *Le chat friand de jambon*, sale, 7 Dec. 1942, no. 16;— *Le chien, le chat, la clarinette*, sale, 25 Mar. 1946, no. 6 bis;— *Le chat blanc*, sale, 24 June 1948, no. 98;— *The Cat's Paw*, sale, 4 Nov. 1953, London, no. 70;—

### MONKEYS — SINGES

*Le singe antiquaire, et le singe peintre*, Destouches, sale, 21 Mar. 1794, no. 295;— *le singe peintre*, Richard de Lédan sale, 3–18 Dec. 1816, no. 42;— *le singe peintre*, M. (Le Blanc) sale, 25–26 June 1818;— *Le peintre à son chevalet* and *L'amateur d'antiquités*, (2) sale, 31 Jan. 1835, nos. 26, 27;— *Le singe antiquaire* and *Le singe peintre*, (2) Ropiquet sale, 20 Nov. 1840, nos. 62, 63;— *Singe, la patte appuyée sur une pierre*, sale, 13 Apr. 1840, no. 54;— *Singe se servant de la patte du chat, pour retirer les marrons du feu*, sale, 21 Jan. 1846, no. 74; M. D . . . sale, 11 Jan. 1847, no. 73;— *Singe mélomane*, sale, 5–6 Mar. 1849, no. 5;— *le singe peintre*, Ragu sale, 23–24 Nov. 1849, no. 4;— *La bouillotte* – (réunion de personnages à figure de singe), sale, 10 Dec. 1853, no. 82;— *le singe antiquaire*, exh: Chartres 1858, no. 342; 1869, no. 78; 1896, no. 237; *Paris et les ateliers provinciaux*, 1958, Bordeaux, no. 9; Lit: Raoul Denisart, *Cat. Mus. de Chartres*, 1931, no. 33 and Cat. 1954, no. 19; Vergnet-Ruiz & Laclotte, *Petits et grands musées de France*, 1962, pp. 84, 230;— *Le singe peintre*, exh: Chartres, 1858, no. 343; 1869, no. 79; 1896, no. 238; Lit: Raoul Denisart, *Cat. Mus. de Chartres*, 1931, no. 34 and Cat. 1954, no. 18; Lit: Vergnet, Ruiz & Laclotte, pp. 84, 230;—

*Portrait d'âne par un singe*, sale, 15 Apr. 1861, no. 89; Oliva sale, 16 Apr. 1890, no. 3;— *Le singe peintre*, sale, 6 Nov. 1861, no. 29;— *Le singe artiste*, sale, 28 May 1863, no. 104;— *Le singe artiste*, L. sale, 3 Dec. 1866, no. 19;— *le singe peintre*, Maillet du Boulay sale, 22 Jan. 1870, no. 5;— *le singe barbier*, sale, 15–16 Nov. 1876, no. 128;— *le singe peintre*, Okouniew, Nils Gydenstolpe and others sale, 26–29 Nov. 1884, Stockholm, no. 29;— *Le singe peintre*, Lit: *Cat. Mus. de St Quentin*, 1888, no. 95;— *L'amateur de médailles*, Ch. Pillet sale, 13–14 June 1888, no. 4;— *le singe antiquaire*, Lit: Jules Lenglart, *Cat. Mus. de Lille*, 1893, no. 165;— *Singes et fruits*, sale, 20 Feb. 1904, no. 13;— *le singe antiquaire*, exh: Gal. Georges Petit, 1907, no. 5; sale, 8 Mar. 1920, no. 21; sale, 22 Apr. 1929, no. 8; Comte de la Béraudière sale, 11–12 Dec. 1930, N. York, no. 274;— *Le singe peintre*, Le Dart sale, 29 Apr.–2 May 1912, no. 74;— *le singe antiquaire*, Lit: Lapauze, Gronkowski & Fauchier-Magnan, *Collection Dutuit, Petit Palais*, 1925, no. 31;— *le singe antiquaire*, sale, 26 Feb. 1926, London, no. 143;— *Le singe amateur de médailles*, exh: Amsterdam, 1926, no. 14; sale, 8 July 1942, no. 45;— *le singe peintre*, Dr James Simon sale, 29 Nov. 1932, Berlin, no. 50;— *le singe artiste*, sale, 29 Nov. 1957, London, no. 22;— *Le singe peintre*, sale, 7 Dec. 1953, Lucerne;—

### VARIOUS

*Tête de sanglier*, Delaunnay sale, 12–13 Nov. 1810, no. 2;— *Combat de coqs*, sale, 15 Mar. 1853, no. 54;— *L'heureux ménage*, M . . . sale, 8 Dec. 1855, no. 1; E. Martinet sale, 27 Feb. 1896, no. 11; exh: Mus. du Louvre, 1885, no. 55;— *Cheval*, de Vèze sale, 11 Nov. 1857, no. 19; Norblin sale, 16–17 Mar. 1860, no. 35 and 30 Jan. 1863, no. 15;— *Coq d'Inde et accessoires*, Montcloux sale, 27–28 May 1867, no. 11;— *Poules et coq*, X sale, 17–18 Apr. 1878, no. 74;— *Animaux aux champs*, M.L. sale, 17 Mar. 1879, Arras, no. 85;— *Un coq*, Comte de G. sale, 19–20 Dec. 1881, no. 11;—

### BIRDS

*Quatre oiseaux morts sur une table*, Bruzard sale, 23 Apr. 1839, no. 60;— *Trois pigeons*, Corneille de Badts sale, 27 Nov. 1871, no. 162;— *Oiseau et cruche sur une table*, sale, 19–20 Dec. 1900, no. 247;— *Coq déplumé*, Lit: Wauters, *Cat. Mus. de Bruxelles*, 1908, no. 716;— (2) *Oiseaux morts avec un panier de pêches*, Prof. Paul Soubeiran sale, 8 Dec. 1927, N. York, no. 110;— (2) *Oiseaux morts avec un panier de prunes, et un panier de pêches*, same sale, no. 112;— *Oiseau, bouteille*, sale, 14 May 1930, London, no. 90;— *Oiseaux morts*, Hans Wendland sale, 24–25 Apr. 1931, Berlin, no. 59;— *Oiseaux morts*, sale, 27 June 1935, no. 87; sale, 15 Feb. 1936, no. 48;— *Perroquet et fruits*, exh: Gal. Charpentier, 1951, no. 31;—

### HARES AND RABBITS — LIÈVRES ET LAPINS

M. sale, 8 Feb. 1781, no. 26;— M. sale, 30 Apr. 1810, no. 21;— M . . . sale, 17–19 Mar. 1812, no. 125;— M. Hans sale, 31 May 1824, no. 49;— sale, 20 Dec. 1850, no. 22;— Exh: Manchester, 1857; Lit: W. Burger, *Trésors d'Art exposés à Manchester*, 1857, p. 340;— M.A. sale, 25 May 1858, no. 52;— Comte d'Houdetot sale, 12–14 Dec. 1859, no. 25;— X sale, 1859, no. 45;— *Produit de chasse*, exh: Jules Claye coll. Mar. 1862, no. 5;— Exh: Rennes 1863; Lit: Aussant & André, *Compte rendu de l'exposition de Rennes*, June 1863, p. 25;— Laperlier sale, 11–13 Apr. 1867, no. 26;— sale, 24 Nov. 1871, no. 11;— sale, 22 Nov. 1884, no. 98;— Delaherche sale, 13–15 Dec. 1886, Beauvais, no, 723;— sale, 20–22 Apr. 1892, no. 32;— sale, 4 Mar. 1903, Brussels, no. 3;— Paul Mersh sale, 5–6 Apr. 1910, no. 19; Bertin sale, 22 Dec. 1910, no. 36;— Léon Cardon sale, 27–30 June 1921, Brussels, no. 48;— Mme de L.(aborderie) sale, 26 July 1926, Lucerne, no. 75;— Giroux sale, 5 Mar. 1928, Brussels, no. 21; Repr: Ridder, 1932, Pl. LXXIX;— Lit: Hans Rahen, *Tidskrift for Konstvetenskap, Lund*, 1928, p. 36;— M.R.A., sale, 17 June 1931, no. 20;— H. Winterfeld sale, 9 Dec. 1936, no. 88;— Ivan Kambe sale, 9–11 Dec. 1936, no. 102;— Exh: Chardin and the modern still life, Gal. Marie Harriman, Nov. 1936, no. 4;— sale, 8 Dec. 1965, London, no. 66; sale, 19 Apr. 1967, London;—

### PHEASANTS, PARTRIDGES, DUCKS — FAISANS, PERDRIX, CANARDS

*Une perdrix et une poire*, Ch. de Boissière sale, 19 Feb. 1883, no. 12; Baron de Beurnonville sale, 3 June 1884, no. 364;— *Perdrix morte*, Bequest: Mme Bouisson, 1893 to Mus. de Montpellier;— *Quatre perdrix*, repr. Dayot & Vaillat, 1907, no. 27;— *Faisan avec panier de prunes*, Lit: J. Wauters, *Cat. Mus. de Bruxelles*, 1908, no. 717;— *Perdrix et pipe*, M.M. Leriche, sale, 29–31 May 1910, no. 6;— *Faisan avec canard et oiseau*, Duchesse d'Abuféra sale, 25 Feb. 1913, Frankfurt-am-Main, no. 21;— *Un canard attaché avec deux autres oiseaux*, exh: Sackville Gall., London, 1924; Lucerne F.A.C., 1927; Vienna, 1966, no. 8; Lit: Rosenberg, *Une nature morte de Chardin au Mus. de Douai, Rev. du Louvre*, 1966, no. 4–5, pp. 209–10;— *Canard, chaudron, fruits*, sale, 14 May 1930, London, no. 91;— sale, 20 Mar. 1964, London, no. 83;—

### GAME — GIBIERS
*(Undefined)*

Sale, 12 Feb. 1787, no. 49;— sale, 13 Jan. 1847, no. 15;— sale, 17–18 Dec. 1851, no. 90;— sale, 10 Dec. 1853, no. 83;— Marcille sale, 12–13 Jan. 1857, no. 25;— M . . . sale, 4 Nov. 1858, no. 15;— Comte D'Houdetot sale, 9 May 1859, no. 50; and 12–14 Dec. 1859, no. 30;— sale, 10 Mar. 1881, no. 68;— sale, 14–15 Mar. 1881, no. 111;— sale, 11 Dec. 1882, no. 4;— sale, 30 June 1903, Brussels, no. 64;— sale, 20 May 1920, no. 94;—

## FRUIT

### MELONS

Sale, 25 May 1846, no. 51;— sale, 17–18 Dec. 1851, no. 42;— sale, 24–26 May 1852, no. 59;— Fr. Castillon sale, 21 Jan. 1853, no. 16;— Benoist sale, 30 Mar. 1857; sale, 28 Feb. 1860, no. 11; sale, 21 Feb. 1863; R.D. sale, 21–22 Apr. 1873, no. 7;— Paul de Saint Victor sale, 23–24 Jan. 1882, no. 13;— Lit: *Cat. Mus. de Clamecy* 1889, no. 23;— H.M. sale, 3 May 1899, no. 9;— Exh: Guildhall, London, 1902, no. 120;— Chanoine Barbier sale, 6 Dec. 1912, Brussels, no. 45;— sale, 28 June–2 July 1921, no. 226;— sale, 18–21 May 1938, Zurich, no. 180;—



### ORANGES

Sale, 26 Dec. 1853, no. 87;— X sale, 24 Mar. 1899, no. 13;—

### APRICOTS

Sale, 29 Jan. 1866, no. 142;—

### STRAWBERRIES — FRAISES

Henry Didier sale, 15–17 June 1868, no. 50;— sale, 28 May 1881, no. 11;— sale, 20–22 Apr. 1892, no. 30;—

### CHERRIES — CERISES

Sale, 12–13 June 1856, no. 8;— Exh: Périgueux, 1864, no. 414;— Henry Didier sale, 15–17 June 1868, no. 48;— Paul Mantz sale, 10–11 May 1895, no. 11;—

### PEACHES — PECHES

Lit: Sentout, *Coll. du Marquis de Livois*, 1791, no. 221;— sale, 12–13 Oct 1818, no. 49;— Mme de Frainays sale, 1832, no. 25;— Duclerc sale, 22–23 Feb. 1847, no. 12;— sale, 24–26 May 1852, no. 60;— sale, 24–26 May 1852, no. 44;— sale, 10 Jan. 1854, no. 20;— H (Hoschedé) sale, 27–28 Mar. 1854, no. 29;— Melle G . . . sale, 6 Mar. 1858, no. 2;— M.A. sale, 25 May 1858, no. 53;— sale, 30 Jan. 1862, no. 26;— M. G . . . sale, 19 Mar. 1862, no. 16;— Auvray d'Olivet sale, 7 May 1868, no. 10;— sale, 30 Apr. 1870, no. 42;— R.D. sale, 21–22 Apr. 1873, no. 11;— Lit: A. Bray, *Peintures à l'exp. retrospective de Nancy*, p. 188; Exh: Nancy, 1875, no. 48;— M. Robert sale, 17 Mar. 1876, no. 8;— sale, 17–18 Apr. 1878, no. 73;— Baron de Beurnonville sale, 9–16 May 1881, no. 25;— sale, 28 May 1881, no. 13;— X sale, 4 Dec. 1882, no. 25;— sale, 3 June 1884, no. 3;— Beurnonville sale, 30–31 Jan. 1885, no. 109;— Exh: Mus. du Louvre, 1885, no. 59;— sale, 2–3 Mar. 1885, no. 66;— Baron Schwiter sale, 3 May 1886, no. 8;— X sale, 7 Jan. 1887, no. 193;— sale, 25 Nov. 1887, no. 20; sale, 6 Apr. 1892, no. 15; Lit: *Cat. Mus. de Clamecy*, 1889, no. 24;— Alex Finet sale, 1 May 1893, Arras, no. 115;— L. C . . . sale, 14 Dec. 1901, (Coblentz), no. 11; Lit: Faré, 1962, I, p. 65;— Cat: Guiffrey, no. 182;— (2) P.M. sale, 8 May 1908, no. 88; sale, 21 Nov. 1950, Amsterdam, no. 899; sale, 14 Mar. 1951, N. York, nos. 70, 71; sale, 31 Jan. 1858, N. York, nos. 276, 277; sale, 21 Oct. 1959, N. York, nos. 21, 22;— Lit: *Cat., The 11th hundred of paintings by old Masters belonging to the Sedelmeyer Gallery*, 1911, no. 76;— sale, 4 Apr. 1911, no. 63;— Lit: Minet, *Cat. Mus. de Rouen*, 1911, no. 16;— Henri B. Lasquin sale, 4–6 Dec. 1919, no. 389;— X sale, 14 Apr. 1920, no. 23;— sale, 20–21 Jan. 1921, N. York, no. 116; sale, 28 Feb. 1945, N. York, no. 35;— Lit: *Cat. Mus. Magnin*, Dijon, 1938, no. 145;— Mme D. sale, 15–16 Dec. 1922, no. 28;— Verrier sale, 8 Dec. 1924, no. 34;— Bossard sale, 25 May 1925; Mme L (aborderie) sale, 27 July 1926, Lucerne;— Goudstikker sale, 1926, Amsterdam, no. 12;— J.A.B. sale, 19 Mar. 1931, no. 14;— sale, 16 Apr. 1934, London, no. 146;— Exh: Rennes 1953, no. 6, pl. VII; St. Etienne, 1954, no. 55; Lit: Vergnet-Ruiz & Laclotte, pp. 84, 230;— sale, 9 June 1955, London, no. 147;— Exh: St. Etienne 1954, no. 57;—

### PLUMS — PRUNES

Silvestre sale, 28 Feb. 1811, no. 17; Gounod sale, 23 Feb. 1824, no. 3;— (Coutan) sale, 19–20 Mar. 1844, no. 68;— sale, 27 Feb. 1851, no. 12;— sale, 6 Nov. 1854, no. 5; sale, 16 Dec. 1905, no. 3; Lit: *Cat. Mus. Boymans*, Rotterdam, 1927, no. 82; Ridder, 1932, pl. LXXXI; Sterling, *La nature morte de l'antiquité à nos jours*, 1952, pl. 77;— Benoist sale, 30 Mar. 1857, no. 17;— sale, 3 Dec. 1858, no. 50;— sale, 29 Jan. 1866, no. 141;— sale, 15 Mar. 1873, no. 8; (3) R.D. sale, 21–22 Apr. 1873, nos. 8, 9, 15;— d'Eude (dit Michel), sale, 13–14 Nov. 1873;— Laperlier sale, 17–18 Feb. 1879, no. 5;— sale, 28 May 1881, no. 14;— M.F. sale, 17 Dec. 1883, no. 11;— Soup sale, 28–30 May 1888; Sedelmeyer sale, 25 May 1892; Marquise de Ganay sale, 8–10 May 1922;— G. de V . . . sale, 26–27 Jan. 1891, no. 5;— sale, 12 Dec. 1891, no. 7;— sale, 20–22 Apr. 1892, no. 30;— sale, 17–18 Feb. 1893, no. 31;— La vicomtesse de C. T. sale, 10–13 Dec. 1900, no. 15;— sale, 30 Mar. 1903, no. 15;— W. A. Coates sale, 10 June 1927, no. 100;— Exh: Rennes, 1953; St Etienne 1954, no. 54; Exp. itinérante, Peintures et dessins du XVIIIè siècle, 1960, 1961, no. 45; Lit: Vergnet-Ruiz & Laclotte, pp. 84–230.

### PEARS — POIRES

Sale, 24–26 May 1852, no. 51;— (2) sale, 17 Apr. 1862, nos. 19, 20;— M.P.M. sale, 8 May 1908, no. 89;— sale, 29 June 1909, no. 7;— Dr Paul Mersch sale, 5–6 Apr. 1910, no. 18;— sale, 22 Apr. 1910, no. 6; sale, 24 June 1910, no. 12;— Mme D. sale, 15–16 Dec. 1922, no. 28;— Mme L(aborderie), sale, 27 July 1926, Lucerne;—

### APPLES — POMMES

(2) sale (Coutan), 19–20 Mar. 1844, no. 67;— Saint sale, 4 May 1846, no. 49;— Devère sale, 17 Mar. 1855, no. 5;— Marcille sale, 12–13 Jan. 1857, no. 23;— Exh: Gal. Martinet, 1860, no. 111;— E. Tondu sale, 10–15 Apr. 1865, no. 41;— sale, 15 Mar. 1873, no. 10;— sale, 29 May 1876, no. 26;— sale, 12 Apr. 1879, no. 23;— Jules Burat sale, 28–29 Apr. 1885, no. 34;— sale, 20–21 Mar. 1906, Cologne, no. 14;— M. sale, 23 Dec. 1907, Brussels, no. 8;— Wardlaw Ramsay sale, 7 Feb. 1911, no. 16;— Fr. de Montaya sale, 16 Apr. 1912, Berlin, no. 135;— E. Kraemer sale, 21 Nov. 1919, no. 20;— Lamm sale, 21–24 Feb. 1923, no 568;— W. A. Coates sale, 10 June 1927, no. 101;— sale, 20 June 1951, no. 22;— sale, 18 Nov. 1959, London, no. 114;—

### GRAPES — RAISINS

Gounod sale, 23 Feb. 1824, no. 3;— Weber sale, 14–16 Mar. 1844, no. 28;— sale, 27 Feb. 1851, no. 13;— sale, 17 Mar. 1852, no. 16;— Henry Didier sale, 15–17 June 1868, no. 49;— Signol sale, 1–3 Apr. 1878, no. 45;— Piccinardi sale, 26 Apr. 1881, no. 18;— E. Barre sale, 30–31 Jan. 1894, no. 3;— Baron de X sale, 12 Dec. 1902, no. 7; Argyropoulos sale, 16 May 1905, Berlin, no. 79;— Exh: Gal. Georges Petit, 1907, no. 4; Amsterdam, 1933, no. 50; Rotterdam, 1933, no. 17; Rotterdam, 1938, no. 192; Petit-Palais, 1952, no. 144; Rotterdam, 1954, no. 49; Fr. Flameng sale, 26–27 May 1919, no. 4;— sale, 27 May 1957, no. 136;—

### VARIOUS

Sale, 8–9 Dec. 1828, no. 50;— Caillard sale, 3–4 May 1830, no. 19;— sale, 15–16 Jan. 1835, no. 13;— Baron Gérard sale, 27–29 Apr. 1837, no. 46;— sale, 6 Nov. 1843;— sale, 17–18 Jan. 1844, no. 87;— sale, 1–2 Mar. 1844, no. 100;— Beurnonville sale, 15 Apr. 1844, no. 108;— W. sale, 17–18 Nov. 1845, no. 105;— sale, 29–30 Mar. 1850, no. 97;— sale, 9 Nov. 1850, no. 12;— sale, 27 Feb. 1851, no. 11;— sale, 1 Mar. 1851, no. 95;— sale, 1 May 1851, no. 16;— same sale, no. 102;— (2) M. T . . . sale, 22 Jan. 1853, nos. 19, 20;— sale 25 Feb. 1853, no. 68;— (2) Grésy sale, 2 Mar. 1853, nos. 20, 21;— sale, 27–28 Mar. 1854, no. 83;— sale, 27 Nov. 1854, no. 75;— Mme de C . . . sale, 26 Dec. 1854, no. 77;— sale, 9 Feb. 1855, no. 22;— sale, 10–11 Dec. 1855, no. 60;— Barroilhet sale, 10 Mar. 1856, no. 14;— sale, 12–13 June 1856, no. 10;— Marcille sale, 12–13 Jan. 1857;— (2) Demadières–Miron sale, 19 Mar. 1857, Orléans, nos. 9, 72;— sale, 1 Mar. 1858, no. 14;— d'Houdan sale, 6–8 May 1858, no. 115;— sale, 14–19 Jan. 1861, no. 51;— sale, 11 Dec. 1861, no. 9;— sale, 15–19 Feb. 1864, Orléans, no. 43;— Mme Ch. de D . . . sale, 22 Nov. 1864, no. 1;— E. Tondu sale, 10–15 Apr. 1865, no. 43;— sale, 2 Dec. 1865, no. 9;— Desperet sale, 15 Jan. 1866, no. 77;— sale, 16 Mar. 1866, no. 9;— M. d'Haas sale, 20 Jan. 1872, no. 12;— sale, 29 Jan. 1874, no. 19;— sale, 16 Feb. 1874, no. 86;— Exh: Blois, 1875, nos. 1496, 1497;— (2) sale, 17–18 Dec. 1877, nos. 3, 4;— Comte X sale, 11–13 Mar. 1880, no. 4;— sale, 17 Dec. 1880, no. 10;— Mme H. de Balzac sale, 5–12 May 1882, Villeneuve St Georges, no. 130;— sale, 28–29 Mar. 1883, no. 33;— (2) sale, 22 Nov. 1884, nos. 181, 182;— Exh: Gal. Georges Petit, 1883–84, no. 21;— X Pittet sale, 11–15 Jan. 1887, no. 61;— sale, 31 May 1887, no. 213;— sale, 31 Mar.–1 Apr. 1892, no. 129;— sale, 5 May 1893, no. 13;— Gauguin-Calu sale, 16 Oct. 1893, p. 11;— Mme G. Gr. sale, 6 June 1899, no. 4;— M.A.F. sale, 27 Apr. 1901, no. 9;— M.A.D. sale, 26 May 1902, no. 40;— sale, 18 Nov. 1903, London, no. 124;— sale, 27 May 1907, London, no. 125;— J. Lendre sale, 3 Apr. 1908, no. 29;— Amherst sale, 12 Dec. 1908, London, no. 123;— Melle Denis sale, 29–30 Mar. 1909, Caen, no. 171; sale, 12–13 Dec. 1910, no. 11;— (2) sale, 30 Nov. 1911, nos. 12, 13;— Mme E . . . sale, 12 Apr. 1913, Brussels, no. 25;— W. Hoey Gatliff sale, 14 July 1913, London, no. 42;— sale, 29 Oct. 1919, no. 23;— Lasquin sale, 4–6 Dec. 1919, no. 390;— sale, 30 Nov. 1920, Berlin, no. 26;— W. A. Coates sale, 10 June 1927, London, no. 102;— T. D. Kumbold sale, 14 May 1930, London, no. 91;— same sale, no. 90;— sale, 16 Dec. 1932, no. 14;— sale, 27 Jan. 1947, London;— Exh: Trésors des Collections Romandes, 26 Jan. 1954, Geneva, no. 37;— sale, 14 Feb. 1958, London, no. 12;—

## FLOWERS

Sale, 18 Nov. 1803, no. 7;— Armengaud sale, 21 Dec. 1835, no. 289;— Alexandre sale, 27–28 Nov. 1843, no. 12;— sale, 23–24 Oct. 1848, no. 21;— Marcille sale, 4 Mar. 1857, no. 192;— sale, 4–5 June 1860, no. 13;— sale, 20–21 Jan. 1862, no. 23;— Marquis de Soyecourt sale, 31 Jan. 1863, no. 10;— Belloc sale, 11–12 May 1866, no. 133;— Viollet sale, 22–26 Dec. 1881, no. 134;— Robellaz sale, 5–8 Apr. 1892, Lyon, no. 13;—

# KITCHEN TABLES AND UTENSILS

## WITH FISH AND OYSTERS — AVEC POISSONS ET HUITRES

Vidal sale, 11 Dec. 1802, no. 8;— Houzé de Granchamp sale, 6 July, 1809, Lille, no. 70;— Silvestre sale, 28 Feb. 1811, no. 18;— Gruel sale, 16–18 Apr. 1811, no. 5;— sale, 3 May 1845, no. 8;— *Homard, citrons*, sale, 11 Feb. 1846, no. 24;— Saint sale, 4 May 1846;— sale, 8 May 1852, no. 17;— sale, 24–26 May 1852, no. 52;— *Huitres*, same sale, no. 56;— *Chaudron, deux harengs*, Baron L. de C . . . sale, 22–24 Nov. 1852, no. 111;— *Raie*, A. Dugléré sale, 31 Jan. 1853, no. 11;— Antoine Baude sale, 4 Jan. 1855, Marseille, no. 143;— sale, 29 Mar. 1855, no. 131;— *Nature morte avec harengs*, Barroilhet sale, 10 Mar. 1856, no. 12;— *Ecrevisses*, sale, 12–13 June 1856, no. 7;— *Harengs*, Marcille sale, 12–13 Jan. 1857, no. 18;— *Merlans*, la Rochenoire sale, 22 Mar. 1858, no. 49;— *Merlans*, sale, 8 Nov. 1858, no. 23;— *Table de cuisine avec raie*, exh: Gal. Martinet, 1860, no. 359; Barroilhet sale, 15–16 Mar. 1872, no. 5; Lit: Faré, 1962, I, p. 163;— Montmerqué sale, 17–18 May 1861, no. 7;— Marquis de St Cloud sale, 11–12 Apr. 1864, no. 91;— Exh: Amiens, 1865, no. 104;— sale, 15 Apr. 1867, no. 15;— *Raie*, sale, 4 Feb. 1868, no. 13;— *Un brochet, une carpe*, sale, 11 Dec. 1874, no. 15;— *Sole frite*, exh: Nancy, 1875, no. 49;— Prince Paul Galitzin sale, 10–11 Mar. 1875, no. 21; Lit: Faré, 1962, I, p. 163;— sale, 18 Dec. 1876, no. 8;— sale, 17 Nov. 1877, no. 13;— sale, 18 Feb. 1878, no. 7;— M. C. sale, 19 Nov. 1879, no. 4;— *Raie suspendue*, exh: Mus. des Arts Décoratifs, 1880, no. 39;— *Moules, poissons et huitres*, Comte du Tillet sale, 7 Feb. 1881, no. 9;— sale, 28 May 1881, no. 16;— *Coquillage, citrons, raisins*, (2) Mme H. de Balzac sale, 17–22 Apr. 1882, nos. 14, 15;— *Raie*, A. Dugléré sale, 11 June 1884, no. 24; Michel Lévy sale, 17–18 June 1925, no. 132;— *Une tranche de saumon*, J. Burat sale, 28–29 Apr. 1885, no. 35; Laurent Richard sale, 28–29 May 1886, no. 5; sale, 31 Oct. 1962, N. York, no. 7; exh: Mus. Carnavalet, 1950, no. 7; Lit: *Dispersal of the Woolworth coll., Connoisseur*, Feb. 1963, p. 140;— *Le plat d'huitres*, exh: Mus. du Louvre 1885, no. 62; Leduc sale, 7–10 Mar. 1887, no. 22;— *Homard*, G. Henry sale, 8–12 Feb. 1886, Arras, no. 562;— *Crevettes, huitres*, R. sale, 1–2 July 1891, no. 6;— sale, 30 Mar. 1903, no. 15;— *Table de cuisine avec une raie*, exh: Mus. d'Amsterdam, 1907, no. 688; Lit: Faré, 1962, I, p. 163;— *Raie suspendue à un mur*, M.D. sale, 11 Apr. 1908, no. 6;— *Poissons, chaudron . . .*, Lit: *Cat. Mus. d'Alençon*, 1909, no. 68;— *Harengs, fromage, pain*, R. Denhardt and Dr. Baumeister sale, 29–30 Nov. 1909, Cologne, no. 33;— *Huitres*, sale, 14 Mar. 1911, Brussels, no. 16;— Edm. Dellafaille sale, 4 Mar. 1913, Cologne, no. 20;— T.O. sale, 28–30 Apr. 1913, Aix-la-Chapelle, no. 106;— sale, 5 May 1914, Berlin, no. 173;— sale, 2–3 May 1916, Berlin, no. 121; Hoving et Wonborg sale, 4–13 Dec. 1918, Stockholm, no. 13;— *Raie*, Bjorck sale, 17–18 Oct. 1922, Stockholm, no. 44;— *Le chaudron de cuivre avec trois merlans*, Ch. Haviland sale, 14–15 Dec. 1922, no. 43; George Haviland sale, 2–3 June 1932, no. 106; Ch. d'Hecqueville sale, 24–25 Mar. 1936, no. 79;— *Huitres*, sale, 28 Oct. 1925, London, no. 106;— *Table de cuisine avec harengs*, exh: Philadelphia 1926; H. P. McIlhenny sale, 5–7 June 1946, N. York, no. 167;— sale, 31 July 1930, London, no. 46;— *Huitres*, sale, 5 Nov. 1931, no. 3;— *Crevettes*, sale, 26 Feb. 1937, London, no. 133;— Léonard Gow sale, 28 May 1937, London, no. 84;— *La Raie*, sale, 5 May 1944, no. 36;— *Table de cuisine avec une raie*, Lit: M. Breuning, *Chardin and other Still life masters featured in New York Show, Art Digest*, 1 Nov. 1947, no. 3, p. 12, (perhaps the picture mentioned in the *Carnegie Mag.*, Mar. 1949, p. 269); Faré, 1962, I, p. 163; sale, 14 Mar. 1951, N. York, no. 68;— *Poissons et huitres*, sale, 22 June 1950;— *Nature morte aux huitres*, Lit: H. Shipp, *A Chardin still life, Apollo*, May 1952; Vernis, *Still life with oysters: Chardin, Norbert Fischmann Gallery, Connoisseur*, May 1952, p. 119;— *Nature morte à la morue*, sale, 16 Nov. 1953, no. 133;—

## WITH MEAT AND POULTRY — AVEC VIANDE ET VOLAILLE

*Pâté, pot et verre*, Abbé Renouard sale, 10 Feb. 1780, no. 174;— *Viande*, Boscry sale, 19 Mar. 1781, no. 20;— *Viande*, sale, 13 Jan. 1847, no. 16;— *Volailles*, sale (Tournemine), 22 Apr. 1847, no. 14; Benoist sale, 30 Mar. 1857, no. 16;— *Volailles*, sale, 10–11 Dec. 1847, no. 16;— *Mouton*, R.P. sale, 5 Mar. 1855, no. 12;— *Volaille*, Barroilhet sale, 10 Mar. 1856, no. 13;— *Poulet rôti*, sale, 17 July 1857, no. 3;— *Pâté*, C. Marcille sale, 14–15 Jan. 1857, exh: Chartres, 1858, no. 61 and 1969, no. 1094;— *Gigot de mouton*, Binet sale, 13 Mar. 1858, no. 7;— *Pot et viande*, d'Houdetot sale, 9 May 1859, no. 26;— *Pièces de boucherie*, (3) sale, 3 July 1861, nos. 34, 35, 36;— *Viande de boucherie et marmite de cuivre*, (2 *dessus de porte*), exh: Tableaux de la collection Claye, Mar. 1862, no. 4;— *Carré de mouton*, Laperlier sale, 11–13 Apr. 1867, no. 27; Michel Lévy sale, 17–18 June 1925, no. 134;— *Côte de bœuf*, sale, 4 Feb. 1868, no. 14;— *Viande*, F. de Villars sale, 13 Mar. 1868, no. 18;— *Volailles*, Horsin–Déon sale, 26–27 Mar. 1868, no. 8;— *Entrecôte de bœuf*, R. D . . . sale, 21–22 Apr. 1873, no. 10;— sale, 18 Mar. 1874, no. 6;— *Gigot pendu au mur*, Eude (dit Michel) sale, 9–10 Apr. 1874, p. 2; M . . . (Maillefert) sale, 22 Mar. 1879, no. 9;— *Côte de bœuf*, Prince Galitzin sale, 10–11 Mar. 1875, no. 20;—

*Le jambon*, sale, 20 Mar. 1876, no. 16;— *Epaule de mouton*, X sale, 25 June 1878, no. 12;— *Foie*, Laperlier sale, 17–18 Feb. 1879, no. 140; exh: Masterpieces of five cent., Nottingham, 1962, no. 5;— *Gigot et casseroles*, M.L. sale, 19 May 1881, no. 9;— *Porc suspendu et ouvert*, M.J.G. sale, 20–23 Mar. 1882, no. 543;— *Côte de bœuf*, A. Dugléré sale, 11 June 1884, no. 24; L. Michel Lévy sale, 17–18 June 1925, no. 133;— *Pâté entamé*, Baur sale, 10–11 Dec. 1890, no. 14;— *Mouton*, H. M. Johnson sale, 28 Feb. 1893, no. 25;— *Morceau de viande*, Mme Lelong sale, 22 June 1903, no. 17;— *Côtelettes poivrière*, A. Giroux sale, 8 Feb. 1904, no. 60;— *Boucherie*, A. G. de Berghe sale, 7–8 June 1906, Brussels, no. 21;— *Morceau de viande et fruits*, M.M. sale, 23 Dec. 1907, Brussels, no. 28;— *Quartier de porc*, exh: 1907, Amsterdam, no. 688 b; C. Hoogendijk sale, 14 May 1912, Amsterdam, no. 12;— *Table de cuisine avec gigot*, Cat: *Mus. d'Alençon*, 1909, no. 67;— *Table de cuisine avec coq et cruche*, J. de Muñoz de Ortiz sale, 12 Dec. 1911, Berlin, no. 91;— *Table de cuisine avec dinde*, Lit: *Cat. de la coll. Marczell von Nemes*, 1912, Budapest, no. 57; *Cat. of the 12th hundred of paintings by old masters belonging to the Sedelmeyer Gall.*, 1913, no. 70; L. Baldass, *Magyar Müvészet*, Budapest, 1927, III, pp. 182–95; Kampis Antal, *Les nouvelles acquisitions du Musée Magyar Müvészet*, 1948, pp. 258, 260, 262; A. Pigler, Régi Képtar, *Cat. du Mus. de Budapest*, 1954, no. 8898; Klàra Garas, *Les grands maîtres de la peinture au Mus. des Beaux-Arts de Budapest*, 1961, p. 57;— *Table de cuisine avec jambon*, cat. Valentiner, 1914, III, no. 787;— *Gigot et œufs*, M. X . . . sale, 21–22 June 1920, no. 49; Ehrich sale, 12 Nov. 1924, N. York, no. 56; exh: Gal Georges Petit, 1907, no. 69; The Art Institute of Chicago, 1933, no. 212; Lit: E. S. Siple, *Burlington Mag.*, 1927, p. 244; Guide, 1932, p. 40;— *Table de cuisine avec poulet*, (according to a note by Mlle Ingersoll-Smouse, this picture was in the market in London in 1922);— sale, 26 Oct. 1925, no. 52;— *Table de cuisine, avec tête de veau*, was in the market in Munich before 1930;— *Viande*, sale, 28 May 1937, London, no. 84;— *Nature morte au Pot-au-feu*, sale, 6 May 1938, no. 53;— *Table de cuisine avec côte de bœuf*, Lit: M. Breuning, *Chardin and other still-life masters in New York show, Art Digest*, XXII, 1 Nov. 1947, no. 3, p. 12; exh: New York, 1947, no. 15; New York, 1954, no. 4;— *Gigot de mouton, poulet*, sale, 19 Mar. 1948, London, no. 139;— *Nature morte au jambon*, exh: Gal. Charpentier, 1951, no. 35;— *Gigot de mouton*, Exh: De Watteau à Cézanne, 1951, Geneva, no. 11; sale, 11 July 1962, London, no. 38;— *Nature morte au gigot*, exh: Watteau et sa génération, Apr. 1968, no. 122;—

## VARIOUS

(2) Blondel d'Azincourt sale, 1783, no. 52;— Sprotte sale, 6 Mar. 1783, no. 13;— Duquesnoy sale, 1 Mar. 1803, no. 15; Lit: Minet, *Cat. Mus. de Rouen*, 1911, no. 507;— (2) Villeminot sale, 25 May 1807, no. 13; Lit: Faré, 1962, p. 163;— Belle sale, 18–20 Jan. 1809, no. 7;— Etienne sale, 22 Oct. 1821, no. 102;— Ledru sale, 18–23 Dec. 1833, no. 10;— sale, 15 Dec. 1834, no. 31;— Coemet sale, 17–19 Mar. 1845, no. 13;— sale, 3 May 1845, no. 5;— Saint sale, 4 May 1846, no. 43; sale, 29–30 Jan. 1853, no. 75;— M . . . sale, 26 Jan. 1848, no. 102;— Webb sale, 13–14 Apr. 1849, no. 3;— same sale, no. 44;— M.P. sale, 26 Nov. 1849, no. 39;— sale, 2 Feb. 1852, no. 12;— sale, 5–6 Mar. 1852, no. 38;— (Robineau) sale, 26 Jan. 1853, no. 4;— (Hoschedé) sale, 27–28 Mar. 1854, no. 37;— sale, 4 May 1854, no. 10;— sale, 27 May 1854, no. 14;— Devère sale, 17 Mar. 1855, no. 10; Sedelmeyer Coll., 1911, no. 77; Lit: Valentiner, 1914, III, p. 288; Repr. *Art Digest*, 31 June 1940;— J. A. Baumgartner sale, 26 May 1856, Leipzig, no. 34;— M. X . . . sale, 14 Jan. 1856, no. 22;— Marcille sale, 12–13 Jan. 1857, no. 27;— same sale, no. 21;— same sale, no. 24;— Pau de Saint Martin sale, 16 Feb. 1857, no. 34;— Thibaudeau sale, 13–14 Mar. 1857, no. 14;— M. N . . . sale, 25 Mar. 1857, no. 3;— (2) Benoist sale, 30 Mar. 1857, nos. 14, 15; 9 June 1964, no. 23;— sale, 28 Jan. 1858, no. 60;— Exh: Chartres, 1858, nos. 65, 66;— sale, 20 Dec. 1858, no. 3;— (2) M. Dew sale, 11 Mar. 1859, nos. 4, 5;— (6) d'Houdetot sale, 9 May 1859, nos. 20, 22, 23, 27, 28, 29; (6) second sale, 12–14 Dec. 1859, nos. 20, 22, 23, 27, 28, 29;— Ch. sale, 14 Nov. 1859, no. 24; Baron Pasquier sale, 17 Dec. 1859, no. 11;— Richard sale, 13–14 Feb. 1860, no. 12;— Mme. C . . . sale, 22 Feb. 1860, no. 1;— sale, 27 Nov. 1861, no. 70;— sale, 23 Jan. 1862, no. 25;— sale, 21 Feb. 1862, no. 11;— (Lefèvre) sale, 6 Mar. 1862, no. 8;— *Légumes*, exh: Agen, 1863, no. 144;— sale, 16 Apr. 1863, no. 14;— Soret sale, 11–12 May 1863, no. 24;— sale, 21 Dec. 1863, no. 18;— sale, 3 Feb. 1864, no. 673;— Marquis de St Cloud sale, 11–12 Apr. 1864, no. 90; Adolphe Fould sale, 14 May 1875, no. 5;— sale, 2 Dec. 1865, no. 8;— (Lowengard) sale, 27 Feb. 1866, no. 18;— Bret sale, 26–27 Mar. 1866, no. 81;— sale, 27 Dec. 1866, no. 6;— *Chaudron de cuivre*, Laperlier sale, 11–13 Apr. 1867, no. 23; Laurent Richard sale, 7 Apr. 1873; G. Rothan sale, 30–31 May 1890, no. 131; Exh: Gal. Martinet, 1860, no. 365; Mus. des Arts décoratifs, 1878, no. 37;— L . . . sale, 21 Feb. 1867, no. 13;— Horsin–Déon sale, 26–27 Mar. 1868, no. 7;— Exh: Chartres, 1869, no. 22;— sale, 29 Nov. 1873; M. de B. (Beurnonville), sale, 28 Apr. 1873, no. 13; sale, 29 Nov. 1873, no. 8; sale, 28 Feb. 1874, no. 8; sale, 17 Dec. 1879, no. 182;— sale, 16 May 1874, no. 132;— sale, 4–6 Apr. 1876, no. 59, château d'Etoges (Marne), no. 59;— sale, 11–13 Oct. 1877, no. 59;— sale, 14 Mar. 1879, no. 46;— M. Roussiet sale, 24–26 Mar. 1879, no. 221;— sale, 18 July 1879, no. 9;— Walferdin sale, 12–16 Apr. 1880, no. 109; E. Commerell sale, 14 Dec. 1901, no. 124;— sale, 13 Dec. 1881, no. 15;— H. Lehmann sale, 2–3 Mar. 1883;— sale, 21 Nov. 1885, no. 5;— Gellinard sale, 19 Mar. 1888, no. 12;— Lefèvre–Bougon sale, 1–2 Apr. 1895, no. 9; Lit: Valentiner, 1914, III, pp. 285–6; Exh: New York, 1947, no. 16;— Comte de Landon–Longeville sale, 21 Apr. 1896, no. 1;— sale, 4 Mar. 1897, no. 11;— sale, 30 May 1904, no. 76; M.F.C. sale, 24 Mar. 1909, no. 11;— M. P . . . sale, 30 Nov.–1 Dec. 1905, no. 9;— same sale, no. 10;— Lit: L. Maeterlinck, *Cat. Mus. de Gand*, 1905, no. 17;— Exh: Gal. Georges Petit, 1907, no. 37; Gal. Pigalle, 1929, no. 32; Lit: Dayot & Vaillat, no. 20;— Hoogendyk and others sale, 28–29 Apr. 1908, Amsterdam, nos. 179, 180; Evert Moll and Helmich sale, 15–16 Dec. 1908, Amsterdam, nos. 195, 196;— Baron D. de L. sale, 25 May 1908, Roubaix, no. 65;— Henri Stejer sale, 18 Nov. 1912, Frankfurt, no. 11;— Lit: Valentiner, 1914, III, no. 789;— Lit: Valentiner, 1914, III, no. 783;— A. Kende sale, 1 Dec. 1919, Vienna, no. 8;— sale, 14 Feb. 1921, N. York, no. 38;— Bjorck–Fritze sale, Stockholm, 1922;— Lit: L. Réau, *L'Art français en Amérique*, 1926, p. 141; *Cat. New York Historical Society* no. B. 349;— Goudstikker sale, 1926, Amsterdam, no. 11; Lit: Faré, I, p. 163;— Lit: G. Glück, *Coll. del Monte*, Vienna, 1928, no. LVII;— sale, 6–7 May 1928, Berlin, no. 98;— Exh: Gal. Pigalle, 1929, no. 5; Lit: *Cat. Kaiser Fredrich Mus.* 1931, no. 1669;— sale, 11 May 1931, Brussels, no. 104;— sale, 18 Nov. 1932, N. York;— *Chaudron de cuivre*, Exh: Amsterdam, 1933, no. 55; Rotterdam, 1933, no. 18;— sale, 20 Nov. 1936, London, no. 89;— sale, 20 May 1938, London, no. 109;— sale, 30 June 1938, Berlin, no. 142;— sale, 6–7 Dec. 1939, N. York, no. 185;— Cornelius J. Sullivan sale, 6–7 Dec. 1939, N. York, no. 185;— *Le Buffet*, Exh: N. York, 1947, no. 14; Lit: Breuning, *Chardin and other still-lifes featured in New York show, Art Digest*, 1 Nov. 1947, no. 3;— sale, 22, Dec. 1950, no. 31;— sale, 24 Mar. 1952, no. 29;— sale, 9 Mar. 1954;— Exh: St Etienne, 1954, no. 56;— sale, 20 May 1957, Brussels, no. 134;— Mme X sale, 7 Feb. 1958, no. 76;— sale, 13 May 1960, London, no. 150;— Fribourg sale, 26 June 1963, London, no. 78;—

# LUNCHEONS — DEJEUNERS

Sale, 12 Dec. 1782, no. 27;— sale, 2 Dec. 1783, no. 14;— M. Ch. sale, 28 Jan. 1788, no. 50;— Mme Lenglier sale, 10 Mar. 1788, no. 266;— M.H. sale, 23 Mar. 1837, no. 10;— M. P . . . sale, 18–19 Nov. 1841, no. 27;— F. sale, 28 Feb. 1842, no. 34;— L. D. Vèze sale, 10–12 Dec. 1846, no. 16;— Duclerc sale, 22–23 Feb. 1847, no. 12;— Ragu sale, 23–24 Nov. 1849, no. 7;— sale, 24–26 May 1852, no. 53;— sale, 12–13 June 1856, no. 9;— sale, 4 Feb. 1857, no. 59;— sale, 5 Mar. 1857, no. 54;— W . . . sale, 21 Sept. 1857, Lille, no. 14;— sale, 26 Apr. 1858, no. 2;— A. sale, 25 May 1858, no. 51;— sale, 3 Dec. 1858, no. 49;— Erdeven sale, 9–10 Dec. 1858, no. 15;— M.S. sale, 16 Feb. 1861, nos. 7, 8;— R. sale, 25 Feb. 1861, no. 5; Dr Aussant sale, 28–30 Dec. 1863, no. 16; R.D. sale, 21 Apr. 1873, no. 12;— same sale, no. 16;— same sale, no. 14;— same sale, no. 17;— sale, 16 Apr. 1869, no. 9; gift of Lord Savile in 1888; Lit: *Cat. National Gall.*, 1913, no. 1258; Davies, *Cat. National Gall.*, 1957, no. 1258;— *Le pâté de jambon*, P. Marcille sale, 8–9 Mar. 1876, no. 3; Bureau sale; 20 May 1927, no. 19; Julius Böhler sale, 22 June 1936;— sale, 17–18 Dec. 1877, no. 2;— X sale, 17–18 Apr. 1878, no. 72;— Lit: J. Jan, *Cat. Mus. de Rennes*, 1884, no. 224;— J. Burat sale, 28–29 Apr. 1885, no. 36;— Prince de Salm-Kyrburg sale, 23–25 May 1887, no. 21;— M. R . . . sale, 23 Apr. 1891, no. 7; Lit: Faré, p. 163;— H. Perron sale, 14–15 May 1891, no. 13;— *Le jambon*, Lefèvre sale, 28 Apr. 1900, no. 10; Maurice Kann sale, 9 June 1911, no. 9; Exh: Guildhall, London, 1902, no. 115; Lit: Barrelet, *Chardin du point de vue de la verrerie, GBA*, 1959, I, p. 309;— *Le pâté*, exh: International Exhib., Glasgow 1901; Loan Exhibition, Burrell collection, Nat. Gall. Millbank, 1924; Paintings from the Burrell Coll., Arts Council, Scotland, 1950–51; Lit: *Studio*, 1923, vol. 85, no. 362; *Pictures from the Burrell collection*, Glasgow Art Gall., 1949, p. 24; Honeyman, *Cat. of French paintings*, Glasgow Art Gall., 1953, pp. 10, 59;— Reginald Vaile sale, 23 May 1903, London, no. 27; Maurice Kann sale, 9 June 1911, no. 8; Exh: Guildhall, London, 1902, no. 118; Lit: Barrelet, *Chardin du point de vue de la verrerie, GBA*, 1959, I, p. 309;— M. sale, 23 Dec. 1907, Brussels, no. 9;— Hoogendijk sale, 28–29 Apr. 1908, Amsterdam, no. 342; sale, 19–20 Nov. 1909, no. 64;— *Les apprêts d'un déjeuner*, J. Doucet sale, 6 June 1912, no. 140; Lit: Bryson Burroughs, *Cat. Metrop. Mus.*, N. York, 1924, C. 17. I; Sterling, *A cat. of French painting, 15th–18th cent., Metrop. Mus. of Art*, pp. 127–8; Wolff, *A Familiar Art in a Familiar World, Mag. of Art*, Dec. 1946, pp. 360–5;— sale, 28 Nov.–1 Dec. 1916, Amsterdam, no. 4;— sale, 27 Oct. 1919, no. 24;— W. A. Coates sale, 10 June 1927, London;— Lit: Raoul Denisart, *Cat. Mus. de Chartres*, 1932, no. 35;— Exh: Gal. Charpentier, 1954, no. 32;—

# DESSERTS — BRIOCHES

Nanteuil sale, 1 Mar. 1792, no. 60;— Alexandre sale, 27–28 Nov. 1843, no. 13;— sale, 8–9 Mar. 1847, no. 76;— sale, 7–8 May 1849, no. 60;— sale, 12–13 June 1856;— d'Houdetot sale, 12–14 Dec. 1859, no. 25;— Barroilhet sale, 2–3 Apr. 1860, no. 99; F. de Villars sale, 13 Mar. 1868, no. 17; Baron de Beurnonville sale, 9–16 May 1881, no. 23; Exh: Mus. Napoléon, Amiens, 1865, no. 84;— *Sucrier, tasse de porcelaine*, Walferdin sale, 18 May 1860, no. 18;— sale, 5 Jan. 1861, no. 9;— *Carafon d'orgeat et de groseille*, sale, 24–26 Mar. 1862, no. 61;— *Brioches*, Lit: *Cat. des objets d'art de la coll. Giron de Buzaringues*, no. 33, no date (after 1870);— sale, 15 Mar. 1873, no. 9;— *Un dessert*, Lit: *Cat. Mus. de Montauban*, 1885, no. 16;— A. Vitu sale, 30 Nov. 1891, no. 389;— M.L.C. sale, 12–14 Dec. 1901, Coblentz, no. 10; sale, 13–14 Mar. 1908, no. 32;— sale, 23 Feb. 1907, no. 28;— *Brioche, cerises et verre de vin*, Exh: Gal. Georges Petit, 1907, no. 11; Lit: Tourneux, *Exp. Chardin-Fragonard, GBA*, 1907, XXXVIII, p. 98; Barrelet, *Chardin du point de vue de la verrerie, GBA*, 1959, I, p. 309;— X sale, 8–9 Dec. 1919, no. 9;— Bjorck sale, 28–29 Oct. 1924. Stockholm, no. 101;— *Brioche avec des bouteilles*, Lit: Louis Réau, *Art français en Amérique*, p. 141; *Cat. New York Historical Soc.*, no. B. 251;— P. Jackson Higgs sale, 7–9 Dec. 1932, N. York, no. 46; sale, 1–2 Dec. 1942, N. York, no. 65;—

# STILL-LIFE — NATURE MORTE

## (*Undefined*)

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## ABBREVIATIONS

*AAF*: Archives de l'Art français
*AN*: Archives Nationales
*AN, MC*: Archives Nationales, Minutier Central
*Année Litt.*: Année Litteraire
*BAF*: Bulletin de la Société de l'Histoire de l'Art français
*Bibl. Nat.*: Bibliothèque Nationale
*Bull. Soc. archéol.*: Bulletin de la Société archéologique du Midi de la France
*Burlington FAC*: Burlington Fine Arts Club
*Cat. No.*: Refers to the catalogue entries in this edition
*Engr.*: Engravings or Engravers
*Exh.*: Exhibitions
*Expl. Peint.*: Explication Peintures, Guide to the Exhibitions held in the Salon du Louvre
*Fr.*: Français
*Gal.*: Gallery
*GBA.*: Gazette des Beaux Arts
*GEN.*: General books and articles referring to Chardin and his time
*Inventaire Chardin*: Inventory after the death of Chardin, see list of Mss., p. 261.
*Jal*: Jal, A. Dictionnaire critique de biographie el d'histoire, Paris 1872
*Lit*: Literature
*MdeF.*: Mercure de France
*Mélanges Brière*: Wildenstein (G), 'A propos de la jeunesse et des debuts de Chardin' in 'Mélanges Brière' (published by the Société de l'Histoire de l'Art français), Paris, 1959
*Metrop. Mus. Bull.*: Bulletin of the Metropolitan Museum, New York
*MON.*: Monographs about Chardin
*NAAF*: Nouvelles Archives de l'Art français
*Nat.*: National(e)
*Pal.*: *Palais*
*Pieds, pouces*: old French measure of length ( = 32.5 cm., 2.7 cm.)
*Prov.*: Provenance
*P–V*: Procès-Verbaux de l'Académie royale d'architecture et de sculpture, edited by Montaiglon, Paris, 1875–1892, 11 vols.
*R.*: Royale
*W* followed by a number refers to Wildenstein, *Chardin*, Les Beaux Arts, Paris, 1933



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1913 LONDON, Burlington F.A.C., *French Art of the 18th c*. 1913.
1917 MONTREAL, Art Association. 1917.
1919 CHICAGO, Art Inst., *French paintings, tapestries and furniture of the 18th c*. 1919.
PITTSBURGH, Carnegie Institute. 1919.
TORONTO, Art Gallery. 1919.
NEW YORK, Knoedler & Co., *Old Masters*. 1920. 1920
PARIS, 18 Rue de la Ville d'Evèque, *Oeuvres d'Art du 18e au 20e s. au profit du Comité national d'aide à la Recherche Scientifique*. 1923. 1923
ST LOUIS (Missouri), City Art Museum, *French Art of the 18th c*. 1923.
BALTIMORE, Art Gall., *French Art of the 18th c*. 1924. 1924
CINCINNATI, Art Mus., *French Art of the 18th c*. 1924.
CHICAGO, Arts Club, *French 18th cent. painting and furniture*. 1925. 1925
NORWICH Mus., *Centenary of Norwich Mus*. 1925.
AMSTERDAM, Mus. d'Etat, *Exp. Rétrosp. d'Art français*. 1926. 1926
DETROIT, Inst. of Arts, *Loan exhib. of French paintings*. 1926.
NEW YORK, Wildenstein & Co., *Chardin*. 1926.
STOCKHOLM, *Liljevalchs, Fransk Konst: svensk privat ägo*. 1926.
TORONTO, Art. Gall., *Inaugural Exhib*. 1926.
CHICAGO, Art Inst., *Paintings by Chardin*. 1927. 1927
PARIS, Hôtel J. Charpentier, *Pastels fr. du 17e et du 18e s*. 1927.
PARIS, Mus. Carnavalet, *La vie parisienne au 18e s*. 1928. 1928
CAMBRIDGE, *French Painting*. 1929. 1929
NEW YORK, Wildenstein & Co., *French Paintings of the 18th c*. 1929.
PARIS, Gal. Pigalle, *L'Oeuvre de J. B. S. Chardin*. 1929.
BERLIN, Akademie der Künste, *Meisterwerke aus den Preussischen Schlössern*. 1930. 1930
NEW YORK, Wildenstein & Co., *La Nature morte from Chardin to the abstract*. 1930.
PARIS, Gal. Ferault, *Dessins du 15e au 18e s*. 1930.
PARIS, Grand Pal., *Les artistes du Salon de 1737*. 1930.
CAMBRIDGE, Fogg Art Mus., *18th c. Art*. March 1931. 1931
NEW YORK, The Union League Club, *18th c. French paintings*. 1931.
PARIS, Orangerie, *Chefs-d'oeuvre des mus. de province*. 1931.
VERSAILLES, *Enfants d'autrefois*. 1931.
LONDON, R. Academy, *French Art 1200–1900*. 1932. 1932
PARIS, Salon des Arts Ménagers, Grand Pal., *Exp. rétrosp. du décor de la table et de la salle à manger*. 1932.
AMSTERDAM, Gal. Goudstikker, *Het Stilleven*. 1933. 1933
CHICAGO, Art Inst., *Exhib. of paintings*. 1933.
LONDON, Royal North. Hospital, *Three French Reigns*. 1933.
LOS ANGELES, County Mus., *Five Cent. of European painting*. 1933.
PARIS, Bibl. Nat., *Musique Française*. 1933.
PARIS, Gaz. des Beaux-Arts, *Exp. Goncourt*. 1933.
ROTTERDAM, Mus. Boymans, *115 stillevens*. 1933.
SPRINGFIELD, Mus. of Fine Arts, *Opening Exh*., 1933.
STOCKHOLM, Nationalmus., *Choix de dessins du 15e au 18e s*. 1933.
BALTIMORE, Art Gall., *A survey of French painting*. 1934–5. 1934
CHICAGO, Art Inst., *A century of progress; paintings and sculpture*. 1934.
LONDON, Wildenstein & Co., *The Coll. of 'A Collector'*. 1934.
LOS ANGELES Mus., *Exhib. of eleven canvases*. 1934.
NEW YORK, Junior League gall., *Exh. of French paintings of the 18th c*. 1934.
PARIS, Gal. de la Fédération fr. des artistes, *L'Art et la Gastronomie*. 1934.
PARIS, Gal. Seligmann, *La Réhabilitation du sujet*. 1934.
PARIS, Gaz. des Beaux-Arts, *Le Siècle de Louis XV*. 1934.
SAN FRANCISCO, California Palace of the Legion of Honor, *French painting*. 1934.
BRUSSELS, Exp. Universelle et Internationale, *Cinq Siècles d'Art*. 1935. 1935
COPENHAGEN, Pal. of Charlottenborg, *L'Art fr. au 18e s*. 1935.
NEW YORK, Metrop. Mus., *French Art of the 18th c*. Nov 1935 to Jan. 1936.
PARIS, Gaz. des Beaux-Arts, *Le Dessin fr. dans les coll. du 18e s*. 1935.
PARIS, Hôtel J. Charpentier, *L'Art de la gravure en Angleterre et en France de 1660 à 1860*. 1935.
PARIS, Orangerie, *Portraits et figures de femmes*. 1935.
TORONTO, Art Gallery. 1935.





WILMINGTON, Soc. of Fine Arts, *Old Masters*. 1935.
1936 CLEVELAND, Mus. of Art, *Exhib. of paintings*. 1936.
LAUSANNE, BERNE, BASLE, ZURICH, GENEVA, *Deux Siècles de gravure fr., 1630–1830*. 1936.
NEW YORK, Carnegie Inst., *A survey of French painting*. 1936.
NEW YORK, Marie Harriman Gall., *Chardin and the Modern Still-life*. 1936.
NEW YORK, Soc. of Arts and Crafts, *French paintings of the 18th & 19th c*. 1936.
PARIS, Gal. Seligmann, *Portraits fr. de 1400 à 1900*. 1936.
PARIS, Mus. des Arts Décoratifs, *Exp. rétrosp. de la vigne et le vin dans l'Art*. 1936.
1937 NEW YORK, Wildenstein & Co., *French masters in the David Weill coll*. 1937.
PARIS, Pal. National des Arts, *Chefs-d'oeuvre de l'art français*. 1937.
ROCHESTER, Memorial Art Gall., *Rebels in Art*. 1937.
1938 CAMBRIDGE, Fogg Art Museum, 1938.
GOTEBORG, Konstmus., *Still-leben från tre århundraden*. 1938.
HARTFORD, Wadsworth Atheneum, *The painters of still-life*. 1938.
LONDON, Matthiesen gall., *Still-life and flower paintings*. 1938.
PARIS, Gal. Durand-Ruel, *Quelques maîtres du 18e et du 19e s*. 1938.
PARIS, Mus. Galliera, *Costumes d'autrefois, 16e, 17e, 18e s*. 1938.
ROTTERDAM, Mus. Boymans, *Meisterwerken uit vier eeuwen*. 1938.
1939 BLOOMINGTON, Illinois, *Central Illinois Exhibition*. April 1939.
BOSTON, Mus. of Fine Arts, *The Sources of Modern painting*. 1939.
BOSTON, Mus. of Fine Arts *Private Collections in New England*. 1939.
NEW YORK, Wildenstein & Co., *The great tradition of French painting*. 1939.
NEW YORK, Wildenstein & Co., *The Sources of Modern painting*. 1939.
NEW YORK, World's Fair, *Masterpieces of Art*. 1939.
PARIS, Orangerie, *La gravure fr. en couleurs au 18e s*. 1939.
SAN FRANCISCO, Calif. Pal. of the Legion of Honor, *French painting since the 16th c*. 1939.
1940 LONDON, Temple News, *French paintings of the 18th and 19th c*. 1940.
NEW ORLEANS, Louisiana State Mus., *The great tradition of French painting*. 1940.
SAN FRANCISCO, Calif. Pal. of Legion of Honor, *Seven cent. of painting*. 1940.
1941 COLUMBUS, Gall. of Fine Arts, *Paintings by 18th c. French Masters*. 1941.
NEW YORK, Wildenstein & Co., *French 18th c. painting*. 1941.
STOCKHOLM, National mus., *Frankrike genom konstnärsögon*. 1941.
1942 VIENNA, *Chefs d'oeuvre provenant des châteaux prussiens*. 1942.
1943 VICHY, Gal. Sévigné, *Exp. de dessins et maîtres fr. du 18e s*. 1943.
1945 FIRENZE, Pal. Pitti, *La peinture fr. à Florence*. 1945.
NEW YORK, Wildenstein & Co., *The child through four cent*. 1945.
PARIS, Gal. Gailleux, *Peintures de la réalité au 18e s*. 1945.
PARIS, Mus. du Louvre, *Chefs d'Oeuvre de la peinture fr*. 1945.
PARIS, Mus. du Louvre, *Exp. des mus. nat., nouvelles acquisitions*. 1945.
1946 LONDON, Gimpel gall., *Selection of French masters from primitive to Impressionist*. 1946.
PARIS, Gal. Charpentier, *La vie silencieuse*. 1946.
PARIS, Mus. des Arts Décoratifs, *Les Goncourt et leur temps*. 1946.
PARIS, Orangerie, *Chefs-d'oeuvre des coll. privées fr. retrouvés en Allemagne*. 1946.
PARIS, Petit-Pal., *Chefs-d'oeuvre de la peinture fr. du Louvre des Primitifs à Manet*. 1946.
1947 CAMBRIDGE, Fogg Art Museum. 1947.
NEW YORK, Seligman-Helft Gall., *Still-Life, Chardin to Cézanne*. 1947.
PARIS, Mus. Carnavalet, *La Suède et Paris*. 1947.
PARIS, Orangerie, *Cinquantenaire des Amis du Louvre*. 1897–1947.
WIESBADEN, Landesmuseum, *Malerei des 18 Jahrh*. 1947.
1948 BRUSSELS, Pal. des Beaux-Arts, *Chefs-d'oeuvre de la Pinacothèque de Munich*. 1948.
BUENOS AIRES, Wildenstein & Co., *Pinturas francesas del siglo 18*. 1948.
LUCERNE, Kunstmuseum, *Meisterwerke aus den Sammlg. des Fürsten v. Liechtenstein*. 1948.
NEW YORK, Wildenstein & Co., *French 18th c. painting*. 1948.
PARIS, Gal. Durand-Ruel, *Les peintres et la musique*. 1948.
WASHINGTON, Nat. Gall., *Masterpieces from the Berlin Museums*. 1948.
COPENHAGEN, *Methode scientifique de laboratoire du Louvre*. 1949. 1949
GENEVA, Mus. Rath, *Trois siècles de peinture fr*. 1949.
MONTREAL, Mus. des Beaux-Arts, 1949.
PARIS, Gal. Charpentier, *L'Enfance*. 1949.
PARIS, Orangerie, *Pastels français*. 1949.
PARIS, Petit-Pal., *Chefs-d'oeuvre de la Pinacothèque de Munich*. 1949.
ROTTERDAM, Mus. Boymans, *Verzameling D. G. van Beuningen*. 1949.
SAN FRANCISCO, Pal. of Legion of Honor, *Rococo, 18th cent. French masterpieces*. 1949.
AMSTERDAM, Rijksmuseum, *De Jonge Tekenaar*. 1950. 1950
BRUSSELS, Pal. des Beaux-Arts, *Chefs-d'oeuvre des Mus. de Berlin*. 1950.
PARIS, Mus. Carnavalet, *Chefs-d'oeuvre des Coll. Parisiennes*. 1950.
PARIS, Orangerie, *Le dessin fr. de Fouquet à Cézanne*. 1950.
PHILADELPHIA, Mus. of Fine Arts, *Diamond Jubilee*. 1950.
VIENNA, Albertina, *Meisterwerke aus Frankreichs Mus*. 1950.
BERLIN, *Meisterwerke aus den Berliner Museen, Europäische Malerei des 17 und 18 Jahrh*. 1951–2. 1951
GENEVA, Mus. d'Art et d'Histoire, *De Watteau à Cézanne*. 1951.
LONDON, Wildenstein & Co., *Masterpieces*. 1951.
NEW YORK, Wildenstein & Co., *Masterpieces from mus. and private coll*. 1951.
PARIS, Gal. Charpentier, *Natures mortes fr. du 17e à nos jours*. 1951.
PARIS, Gal. Charpentier, *Plaisir de France*. 1951.
PARIS, Petit-Pal., *Chefs-d'oeuvre des Mus. de Berlin*. 1951.
PARIS, *Salon de la chasse et de la vènerie*. 1951.
PITTSBURG, Carnegie Inst., *Peinture française, 1100–1900*. 1951.
WIESBADEN, Landesmuseum, *Französische Kunst aus 5 Jahrh*. 1951.
HAMBURG and MUNICH, *Französische Malerei von Poussin bis Ingres*. 1952–53. 1952
HOUSTON, Shamrock Hotel, *Masterpieces of painting through 6 c. lent by Wildenstein*. 1952.
LONDON, Kenwood, *The Hunterian Coll., an 18th c. gentleman's cabinet*. 1952.
LUGANO, *Villa Favorita Castagnola—Coll. Rohoncz*. 1952.
PARIS, Orangerie, *La nature morte de l'Antiquité à nos jours*. 1952.
PARIS, Petit-Pal., *Chefs-d'oeuvre de la coll. D. G. van Beuningen*. 1952.
SAO PAOLO, Mus. de Arte, *O ratratona Franca do Renascimento ao neo-classismo*. 1952.
BERLIN, *Meisterwerke aus den Berliner Museen und Schlössern, Gemälde alter Meister, Gemälde des 19 Jahrh*. 1953. 1953
BRUSSELS, Pal. des Beaux-Arts, *La femme dans l'art fr*. 1953.
LONDON, CANADA; Univ. of West Ontario, McIntosh Memorial Gall., *Loan Exhib., 17th–18th c. French masters*, 1953.
NEW ORLEANS, Louisiana, Isaac Delgado Mus. of Art, *Masterpieces of French painting through five cent., 1400–1900*. 1953–54.
RENNES, Mus., *Natures mortes anciennes et modernes*. 1953.
VANCOUVER, Art Gall., *Baroque Art*. 1953.
BALTIMORE, Mus. of Art, *Man and his years*. 1954. 1954
DUSSELDORF, Kunsthalle, *Meisterwerke aus dem Mus. de Arte in São Paolo*, 1954.
FORT WORTH, Art Center, *Inaugural Exhib*. 1954.
LONDON, R. Academy, *European masters of the 18th c*. 1954.
LONDON, Tate Gall., *Masterpieces from the São Paolo Mus. of Art*. 1954.
MINNEAPOLIS, Inst. of Arts, *French 18th c. painters*. 1954 (no Cat.)
NEW YORK, Wildenstein & Co., *French 18th c. painters* (for the benefit of the Minneapolis Inst. of Art). 1954.
PARIS, Gal. Charpentier, *Le pain et le vin*. 1954.
PARIS, Mus. des Arts Décoratifs, *Chefs-d'oeuvre de la curiosité du monde*. 1954.
PARIS, Mus. du Louvre, cabinet des dessins, *Choix de dessins fr. et de miniatures du 18e s*. 1954.
PITTSBURGH, Carnegie Inst., *Pictures of Everyday Life, Genre painting in Europe, 1500–1900*. 1954.
ROTTERDAM, Mus. Boymans, *Vier Eeuwen Stilleven in Frankrijk*. 1954.
SARREBRUCK AND ROUEN, *Chefs-d'oeuvre oubliés ou peu connus*. 1954.
ST. ETIENNE, Mus. d'Art et d'industrie, *Natures mortes de l'Antiquité au 18e s*. 1954.
STRASBOURG, *Natures mortes du Mus. des Beaux-Arts de Strasbourg*. 1954.
TOKIO, FUKUOKA, KYOTO, *Exp. de l'art français au Japon*. 1954–55.

# EXHIBITIONS

TORONTO, *European Masters*. 1954.
1955 CHICAGO, Art Inst., *Great French paintings*. 1955.
LONDON, Wildenstein & Co., *Marcel Proust and his Time*. 1955.
MILAN, Pal. Reale, *103 dipinti del mus. d'arte di San Paolo del Brasile*. 1955.
MOSCOW, LENINGRAD, *L'Art fr. du 15e au 20e s.* 1955–56.
PARIS, Gal. Heim, *Trente tableaux de maîtres anciens*. 1955.
ROTTERDAM, Mus. Boymans, *Kunstschatten mit Nederlandse Verzamelingen*. 1955.
WINTERTHUR, Kunstmus., *Die Privat Sammlung Oskar Reinhart*. 1955.
ZURICH, Kunsthaus, *Schönheit des 18. Jahrh*. 1955.
1956 BESANCON, Mus. des Beaux-Arts, *Natures mortes d'hier et d'aujourd'hui*. 1956.
CARACAS, Museo de Bella Arte – *Segundo exp. de obras clasicas de la pintura europea de la gal. Wildenstein*. 1956.
CINCINNATI, Art Mus. and MILWAUKEE, Art Inst., *Still-Life paintings since 1470*. 1956.
HARTFORD, Connecticut, *Homage to Mozart*, Mar.–Apr. 1956.
LONDON, Wildenstein & Co., *Important paintings of the French 18th c.* 1956.
LONDON, Wildenstein & Co., *The Art of drawing, 16th to 19th cent*. 1956.
MONTREAL, Mus. of Art, *French and English 18th c. Art*. 1956.
NEWHAVEN, Connecticut, Yale Univ. Art Gall., *Pictures coll. by Yale Alumni*. 1956.
NEW YORK, Wildenstein & Co., *Treasures of Mus. Jacquemart-André*. 1956.
PARIS, Gaz. des Beaux-Arts, *De Watteau à Prud'hon*. 1956.
PORTLAND (Oregon), Art Mus., *Paintings from the coll. of Walter P. Chrysler jr*. 1956.
TORONTO, *Art Gall. Week*. 1956 (no. Cat.).
ZURICH, Kunsthaus, *Unbekannte Schönheit*. 1956.
1957 BUFFALO, Albright Art Gall., *Trends in painting, 1600–1800*. 1957.
LIMA, *Grands maestros europeos*. 1957.
MANCHESTER, Art Gallery. *Art Treasures Cent., European Old Masters*. 1957.
NEW YORK, Metrop. Mus. of Art. *Paintings from the São Paolo Mus*. 1957.
PALM BEACH, Florida, *Soc. of the Four Arts*. 1957.
PARIS, Gal. Charpentier, *Cent Chefs-d'oeuvre de l'art fr*. 1957.
PARIS, Mus. des Arts Décoratifs, *Besançon, le plus ancien Mus. de France*. 1957.
PARIS, Mus. des Arts et Trad. Populaires, *Jeux de force et d'adresse*. 1957.
PARIS, Orangerie, *Portraits fr. du 18e s. de Watteau à David*. Dec. 1957–Mar. 58.
1958 BORDEAUX, Mus. des Beaux-Arts, *Paris et les ateliers provinciaux au 18e s*. 1958.
DES MOINES, Iowa, Art Center, *Current painting styles and their sources*. 1958.
MUNICH, The Residenz, *The Age of Rococo*. 1958.
NEW YORK, Wildenstein & Co., *Fifty masterworks from the St. Louis Art Mus*. 1958.
PARIS, Mus. du Louvre, Cabinet des dessins, *Portrait dans le dessin fr. du 18e s*. 1958.
STOCKHOM, Nationalmuseum, *Fem sekler Fransk Konst*. 1958.
1959 ALIBI, Mus. Toulouse-Lautrec, *Chefs-d'oeuvre du Mus. Jacquemart-André, 15e au 18e s*. 1959.
PARIS, Gal. Heim, *Hommage à Chardin*. 1959.
1960 COPENHAGEN, Glypothèque ny Carlsberg, *Portraits fr. de Largillière à Manet*. 1960.
ESSEN. Mus. Folkwang, *110 Meisterwerke der Europ. Malerei des 14 bis 18 Jahrh*. 1960.
EXP. ITINERANTE, *Peintures et dessins du 18e s. prov. des coll. du Mans, de Reims et d' Angers*. 1960.
LONDON, Tate Gall., *The John Hay Witney Coll*. 1940–61.
LONDON, Wildenstein & Co., *Paintings and drawings by Continental masters, 16th- 20th c. 1960*.
MANCHESTER, City Art Gall., *Works of Art from private coll. in N.W. England and N. Wales*. 1960.
OTTAWA, Nat. Gall., *Masterpieces of European Painting, 1490–1840*. 1960.
PARIS, Mus. du Louvre, *700 tableaux de toutes les écoles ant. à 1800, tirés des réserves du Dpt. des peintures*. 1960.
ROTTERDAM, Mus. Boymans van Beuningen, *Coll. Thyssen Bornemisza, 110 chefs-d'oeuvre de la peinture européenne du 14e au 18e s*. 1960.
LOS ANGELES and UCLA Art Galls., *French masters, Rococo to Romanticism*. 1961
1961 MONTREAL, QUEBEC, OTTAWA, TORONTO, *Heritage de France, French painting 1610–1760*. 1961–62.
PARIS, Gal. Cailleux, *Ames et visages de France au 18e s*. 1961.
PARIS, Mus. Jacquemart-André, *Chefs-d'oeuvre des coll. particulières*. 1961.
RICHMOND, Virginia Mus. of Fine Arts, *Treasures in America*. 1961.
WASHINGTON, Nat. Gall., *Mary and Averell Harriman Coll*. 1961.
1962 BERLIN, Schloss Charlottenburg, *Meisterwerke aus den Schlössern Friedrichs des Grossen*. 1962.
LONDON, R. Academy, *Primitives to Picasso*. 1962.
PARIS, Gal. Cailleux, *Cailleux 1912–62*. 1962.
ROME, Pal. Venezia, *Il Rittrato francese da Clouet a Degas*. 1962.
SAN FRANCISCO, California Pal. of Legion of Honor, *The Henry P. McIlhenny Coll*. 1962.
SEATTLE WORLD'S FAIR, Fine Arts Pavilion, *Masterpieces of Art*. 1962.
1963 KARLSRUHE, Staatliche Kunsthalle, *Französische Meister*. 1963.
NEW YORK, Finch Coll. Mus. of Art, *French Masters of the 18th c*. 1963.
NEW YORK, Wildenstein & Co., *Master drawings from the Chicago Art Inst*. 1963.
PARIS, Mus. du Louvre, *La Peinture fr. au 18e s. à la cour Frédéric II*. 1963.
RALEIGH, N. Carolina Mus. of Art, *Tercentenary Exhib*. 1963.
WINSTON SALEM, N. Carolina, Gall. of the Public Library, *Collectors' Opportunity*. 1963.
1964 DETROIT, ColoHall, 'Freedom Festival' *French Masterworks*. 1964.
DUBLIN, Nat. Gall. of Ireland, *Centenary Exhib*. 1964.
PARIS, AMSTERDAM, Institut neerlandais et Rijksmuseum, *Le dessin fr. de Claude à Cézanne dans les coll. holland*. 1964.
PARIS, Exp. Itinerante, *La société fr. du 17e et du 18e s. vue par les peintres et les graveurs*. 1964.
RENNES, Mus. des Beaux-Arts, *Peintures fr. du 18e s. au Mus. du Louvre*. 1964.
STOCKHOLM, Nationalmus., *La Douce France*. 1964.
1965 BORDEAUX, Mus. des Beaux-Arts; PARIS, Mus. du Louvre, *Chefs-d'oeuvre de la peinture fr. dans les Mus. de Leningrad et de Moscow*. 1965.
COLUMBUS, Ohio, Gall. of Fine Arts, *Chardin, His Paintings and His Engravers* (no. cat.), 1965.
DIJON, CHAMBERY, ST. ETIENNE, AVIGNON, *Peintures fr. du 18e s. au Mus. du Louvre*. 1965.
INDIANAPOLIS, Herron Mus. of Art, *The Romantic Era, Birth and Flowering, 1750–1850*. 1965.
MOSCOW, LENINGRAD. *Exp. de tableaux des peintres européens du Louvre, Bordeaux et autres Mus. de France*. 1965.
PARIS, Bibl. Nat., *Marcel Proust*. 1965.
PARIS, Mus. du Louvre, Cabinet des Dessins, *Pastels et Miniatures du 17e et du 18e s*., 1965.
1966 THE HAGUE, Mauritshuis; PARIS, Orangerie, *Dans la lumière de Vermeer*. 1966.
VIENNA, Oberes Belvedère, *Kunst und Geist Frankreichs im 18. Jahrh*. June–Sept. 1966.
1967 BORDEAUX, Mus. des Beaux Arts, *La Peinture fr. en Suède*. 1967.
PARIS, Orangerie, *Vingt ans d'acqu. au Mus. du Louvre, 1947–67*. Dec. 1967–Mar. 1968.
1968 LONDON, R. Academy of Arts, *France in the 18th c*. Jan.–Mar. 1968.



# CONCORDANCE

*Note: The first numbers are those used in the French edition of 1933, followed by the corresponding numbers in this revised English edition. For paintings entered in the 1933 catalogue in small print, refer to our appendix, p. 233.*

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